FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume IV.

POLONAISES

for the pianoforte.

Polonaise E flat major Op. 22.	**Polonaise** A flat major Op. 53.
„ C sharp minor „ 26 N°1.	**Polonaise Fantaisie** A flat major „ 61.
„ E flat minor „ 26 „ 2.	**Polonaise** D minor Op. 71 N°1.
„ A major „ 40 „ 1.	„ B flat major „ 71 „ 2.
„ C minor „ 40 „ 2.	„ F minor „ 71 „ 3.
„ F sharp minor „ 44.	„ G sharp minor Op. posth.

Entered according to international treaty.

NEW-YORK,
G. SCHIRMER.
Copyright G. Schirmer 1882.
BERLIN,
Schlesinger'sche Buch-u. Mus. Handl.
(ROB. LIENAU)

LONDON,
WEEKES & Cº
14, Hanover Street.

Lith. Anst. v. C. G. Röder, Leipzig

Liszt, in his brilliant poetical work "Chopin" devotes an entire chapter to the Polonaise. Its contents, somewhat abridged, are about as follows.

"In this form the noblest traditional feelings of ancient Poland are represented. The Polonaise is the true and purest type of Polish national character, as in the course of centuries it was developed, partly through the political position of the kingdom towards East and West, partly through an undefinable, peculiar inborn disposition of the entire race. In the development of the Polonaise everything coöperated which specifically distinguished the nation from others. In the Poles of departed times, manly resolution was united with glowing devotion to the object of their love. Their knightly heroism was sanctioned by high-soaring dignity, and even the laws of gallantry and the national costume exerted an influence over the turns of this dance."

The original music of the Polonaises, specimens of which cannot be followed back for more than a century, has but little value for art. Liszt regards the Polonaises of Chopin as the keystone in the development of this form: "They belong to the most beautiful of his inspirations. With their energetic rhythm they electrify, to the point of excited demonstration, even the sleepiest indifferentism. Chopin was born too late, and left his native hearth too early, to be initiated into the original character of the Polonaise as dance through his own observation. But what others imparted to him in regard to it, was supplemented by his fancy and his nationality."

In their musics-historical development before Chopin, some Polonaises are associated with definite names, but they are not those of their musical authors, but instead those of heroes and men who had served the Fatherland with merit. Thus there was a Kosciusko-Polonaise. Not until later do the names of the real musical composers appear. The Polonaises of Count Oginski attained to popularity, but they are mournful, full of yearning sadness and of melancholy charm; the rhythm becomes subordinated, the modulation is quiet and self-absorbed. "Tardily the graves are gained." Lipinski and Mayseder were the first to breathe new life into the Polonaise-form. Weber finally restored its brilliancy and power. Nevertheless, Chopin excelled him in inspiration, through his soul-stirring tone-coloring, his new harmonic combinations and a wonderful, romantic hue. Chopin's Polonaises are not merely dances, but they are at the same time mood-pictures!

Karasowski, in his work "Chopin" Vol. II page 153, brings the origin of the Polonaise into connection with a definite historical fact:

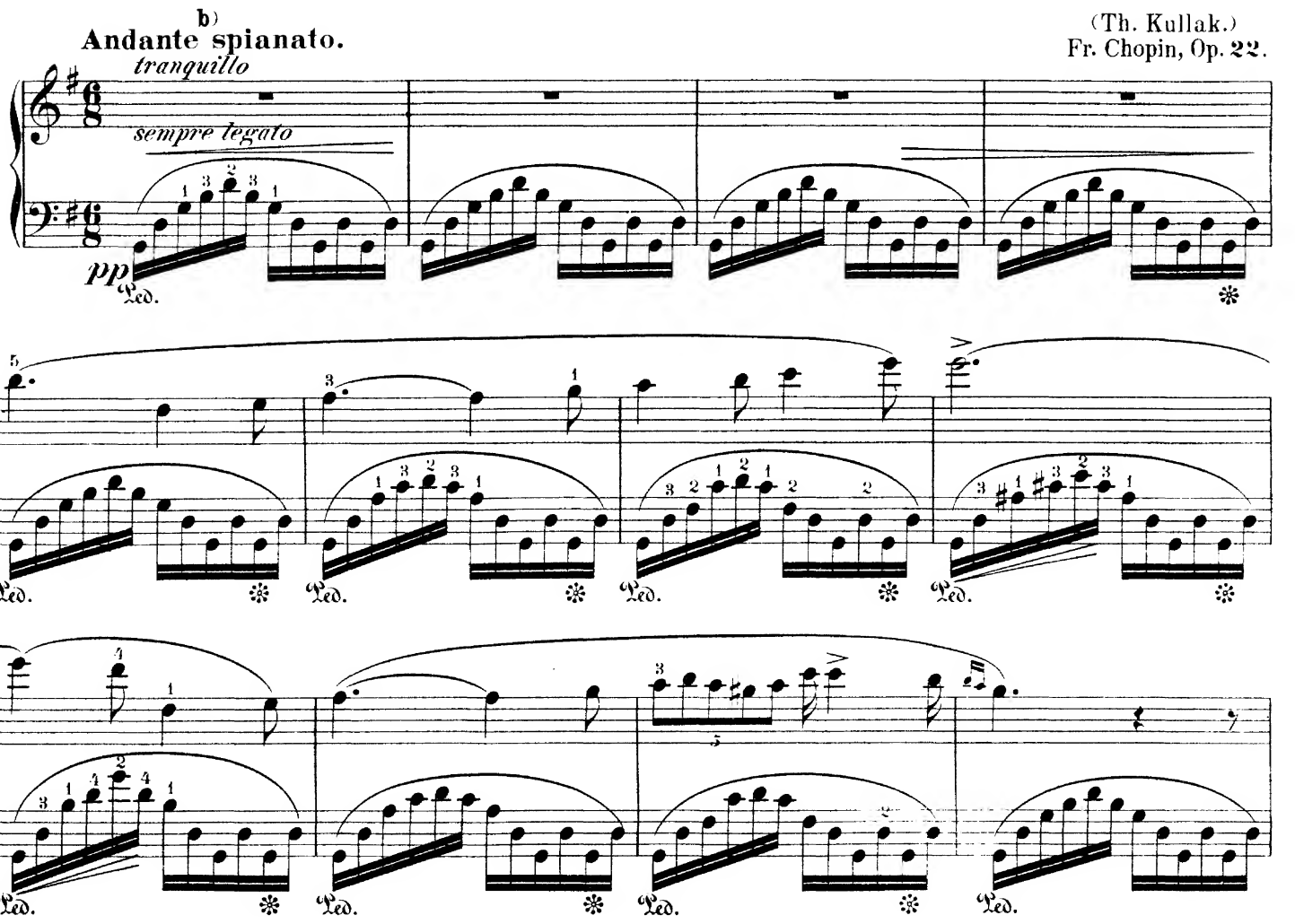
"When the dynasty of the Jagiellones became extinct, Henry of Anjou, son of Catherine of Medicis, who subsequently reigned under the name of Henry III, was in 1573 chosen King of Poland. When, in the following year, he came to Cracow and received the representatives of the nation with the greatest ceremony, the lords led their ladies in procession before the king, in slow step to the measure of music. At every election of a prince to the throne this custom was repeated, and it thus gradually developed into the national dance of the Polonaise."

There is much gravity and dignity in the gliding motion of the Polonaise. At that time it was always danced with the sabre, called Carabella. Michael Oginski, and after him Karpinski, were the first who succeeded in giving an artistic touch to their polonaises.

Karasowski divides Chopin's Polonaises into two groups, of which the one depicts preponderantly the martial element with pregnant rhythm, while the other leads us into that melancholic dreamy mode of feeling so peculiar to Chopin. To the first group belong Op. 40! (A major), Op. 44 (F-sharp minor) and Op. 53 (A-flat major). The others belong to the second group. Op. 61 takes an exceptional place.

Th. Kullak.

[a] Grand Polonaise.



a) Der eigentlichen Polonaise geht ein abgeschlossenes, im Nocturnostyle (vergl. op. **27**) gehaltenes Vorspiel voran. Es gleicht einer Wasserfahrt an einem stillen, würzigen, mondbeglänzten Frühlingsabende. Die Gondel gleitet geräuschlos dahin, ihre Insassen träumen „seligen Traum" (pag. **5**). Nach beendeter Fahrt öffnen sich die Pforten eines glänzenderleuchteten Ballsaales; festliche Klänge erschallen; auf dem Parquet wandeln reich geschmückte Gruppen einher. Welch' ein Contrast gegen die vorangegangene Gondelfahrt!

Die Polonaise besteht aus dem Hauptsatze (**A–B**), einem mehrtheiligen Zwischensatze, (**B–C**) der in den Seitensatz (**C–D**) mit brillanter Coda überleitet. Dann folgt die Wiederholung des Hauptsatzes, dem ein äusserst effectvoller Schlusssatz (**E**) sich anhängt.

b) Das Wort **spianato**, von spianare, bezieht sich auf den Bass, der gleichartig streng im Takte auf und ab wogen soll. Die reichen Fiorituren der rechten Hand sind mit äusserster Eleganz und Leichtigkeit auszuführen, und müssen sich gleichfalls dem Takte und Tempo accommodiren.

a) *The Polonaise, proper, is preceded by an independent Prelude treated in Nocturne-style, (see Op. 27.) It is like a boat-ride on a still, fragrant, moonlit evening in Springtime. The gondola glides noiselessly along, while its occupants dream in "blissful revery" (page 5). At the end of the voyage, the portals of a brilliantly illuminated ball-room are opened: festal strains resound; richly adorned groups wander over the parquetry. What a contrast to the preceding gondola-ride!*

The Polonaise consists of the Chief Subject (**A–B**), *an Interlude of several parts* (**B–C**) *which leads over to the Secondary Subject* (**C–D**) *with a brilliant Coda. Then follows the repetition of the Chief Subject, to which is appended an extremely effective Closing Subject* (**E**).

b) *The word* **spianato** *(even) from* **spianare** *(to equalize) refers to the base, which should swell and sink uniformly strict in time. The rich embellishments of the right hand are to be executed with the utmost ease and lightness, and must likewise accommodate themselves to the metre and tempo.*

Copyright G. Schirmer. 1882.

Stich und Druck der Röder'schen Officin in Leipzig.

dolciss.

dim. e rall.

a tempo

f

delicatiss.

acceler.

e cresc.

a tempo

f ritenuto

p

pp

sempre dim.

Semplice.

p

pp

sempre dim.

ppp

pp

S. 7289 (1)

Polonaise.

*) **Allegro molto.** ♩ = 126.

TUTTI.

f *f(p)* *cresc.* *ff* *sf* *ritenuto* *pp*

A. Meno mosso. ♩ = 96.

(H.S.) SOLO

sostenuto *pleggiero* *ff* *p* *f*

*) Wenn diese Polonaise ohne Begleitung gespielt wird, scheint es mir am besten das Tutti ganz aus zu lassen und gleich mit dem Solo (meno mosso) zu beginnen. In diesem Falle muss der Schlussaccord des Andante ganz verhallt sein.

*) *When this Polonaise is played without accompaniment, it is best to omit the Tutti here, and begin at once with the Solo (Meno mosso). In this case, the closing chord of the Andante must first have completely died away.*

delicatiss.

dolce

leggiero

decresc.

f

ff

poco riten.

sf

dolce

pp dolciss.

a) Nicht zu schnell und frei im Takte.

8 a) *Not too fast, and free in time.*

a) leggieriss.

a tempo

f

p

f

p legato

b)

cresc.

cresc.

ff

TUTTI.

f

a) Nicht zu schnell und mehr *a piacere*.
a) *Not too fast, and more a piacere.*

b) Bis zum Tutti mit gesteigerter Keckheit und Bravour.
b) *With enhanced audacity and bravura up to the Tutti.*

B. SOLO.

(Zw.S.) *risoluto*

ff

ten.

ten.

con anima

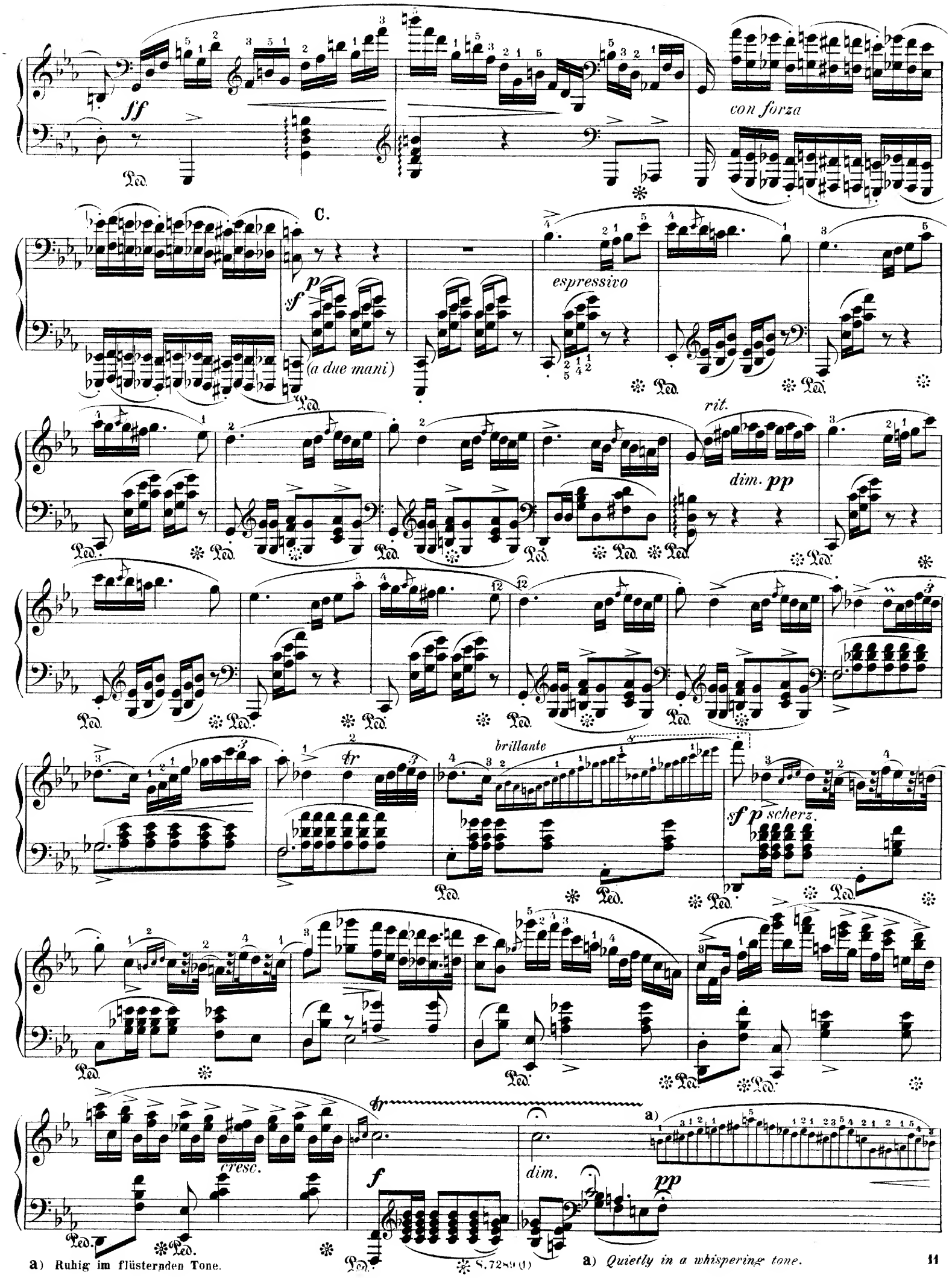
p

dolce

f con bravura

a) Die Passage braucht sich nicht den Fesseln des Taktes anzupassen, sondern kann ruhig in den Schlusston einlaufen.

a) *The passage need not adapt itself to the fetters of the time, but may quietly run on to the closing tone.*



a) Ruhig im flüsternden Tone.

a) *Quietly in a whispering tone.*

D.

f *p* *f* *p*

dim.

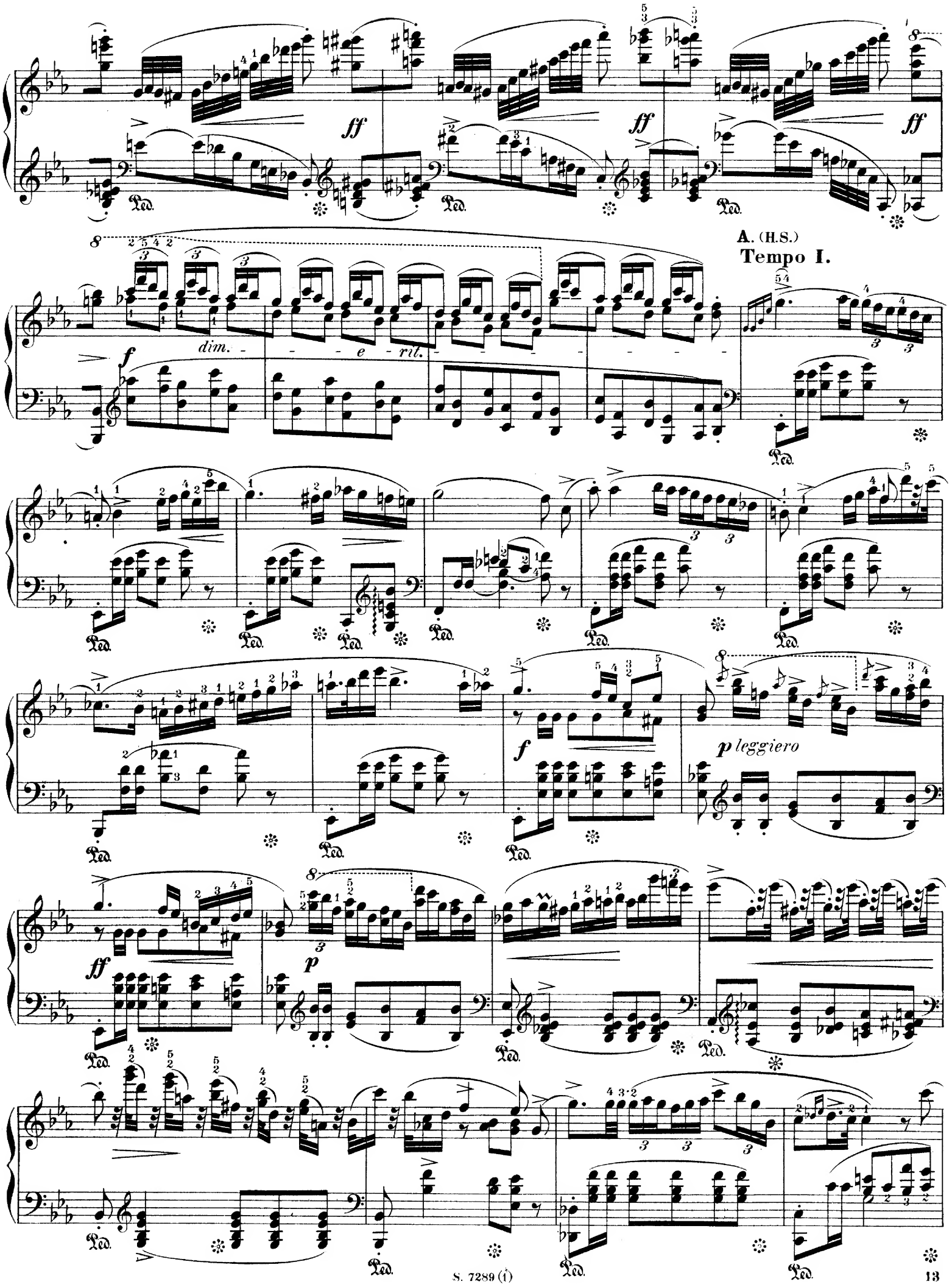
p

poco riten. e dim.

p *f* *f*

sf *f* *ff*

S. 7289 (1)


ff
ff
ff
dim.
e
rit.
A. (H.S.)
Tempo I.
f
p leggiero
ff
p

delicatiss.

dolce

leggiero

decresc.

poco riten.

dolce

pp dolciss.

leggieriss.

f

p

f

p legato

cresc.

cresc.

ff

Tutti

f

E.
(Schl.S.)

Solo
risoluto

a)

ff

leggiero

leggiero

ff

leggiero

cresc.

1.

sf ff

Ped.

a) Mit grosser Bravour.
a) *With great bravura.*

2.

sf *f* *cresc.*

Tutti

ff

Solo

f *cresc.*

Tutti

ff

Solo

f

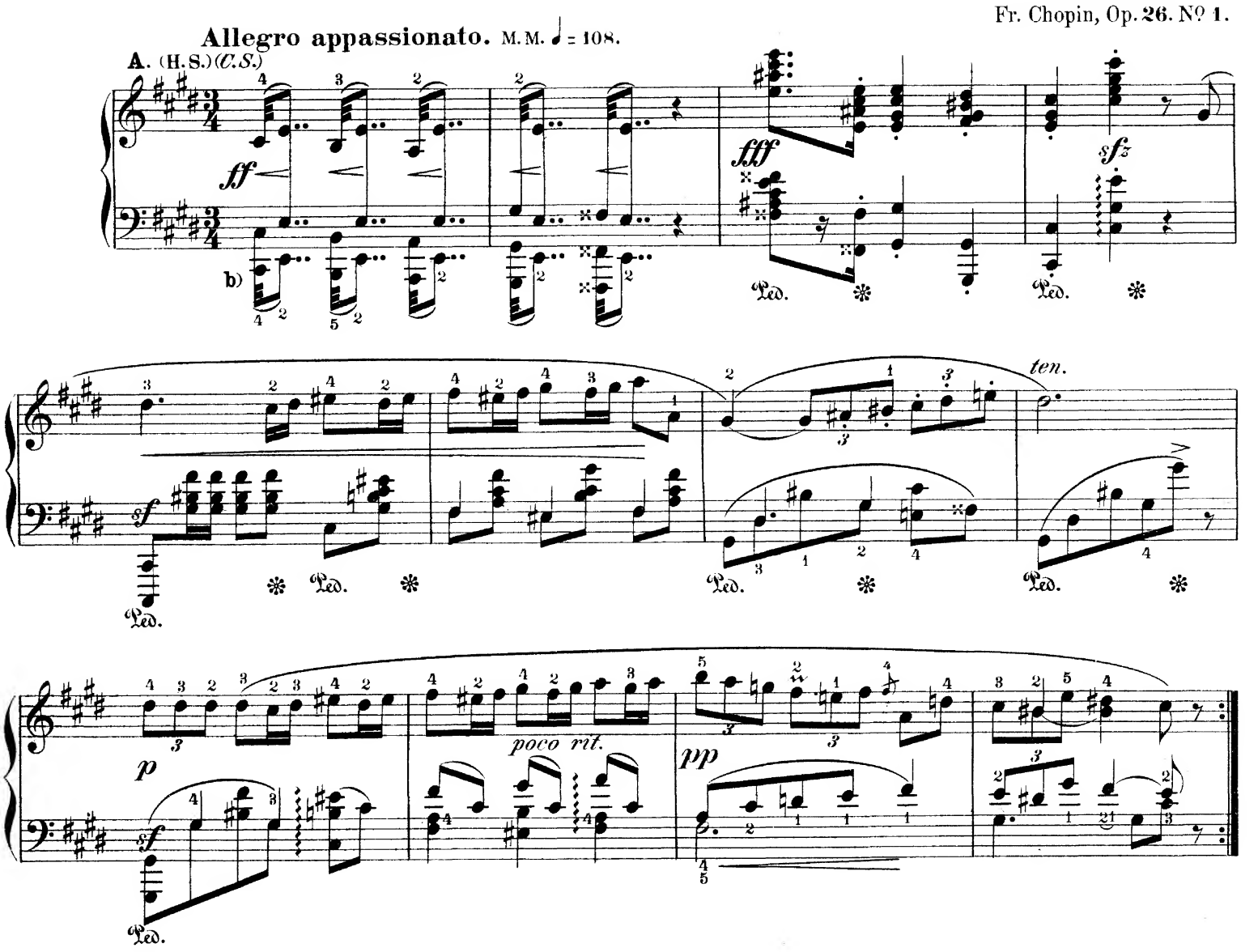
Ped.

fff

a) Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. **26.** No **1.**



a) Die Polonaise, J. Dessauer gewidmet, besteht aus einem Hauptsatze **A**, und einem Seitensatze **B**. Ersterer in vorwiegend leidenschaftlicher, erregter Stimmung gehalten, gestattet und verlangt hier und da Abweichungen vom Tempo, bald Beschleunigung, bald Zurückhaltung desselben. Doch muss der Vortrag nicht in Zerrissenheit ausarten. Wohlthuend wirkt durch seinen Contrast der Seitensatz; leidenschaftslos und ruhig klingt es aus ihm heraus, wie süsser, zärtlicher, tröstender Zuspruch. In seinem 2ten Theile gesellt sich zur Melodie der Oberstimme eine zweite tenorartig gehaltene, und gestaltet das Ganze zu einem Duett, einem Zwiegespräch zwischen Cavalier und Dame von wunderbarem Reize.

b) Die Zweiunddreissigstel in den Figuren ♬ sind nicht wie Vorschläge zu behandeln, sondern mit festem Drucke auszuführen.

a) *The Polonaise, dedicated to J. Dessauer, consists of a Chief Subject* **A** *and a Secondary Subject* **B**. *The former, being treated preëminently in a passionate, excited mood, permits, nay demands, here and there, deviations from the tempo, now acceleration and anon retardation. Still, the delivery must not degenerate into disconnectedness. The Secondary Subject makes a very grateful impression through its contrast, it sounds passionless and calm, like sweet, tenderly comforting words of consolation. In the second part, a second, tenor-like, melody is associated with the melody of the upper voice, and gives to the whole the form of a duet, a dialogue of wonderful charm between cavalier and dame.*

b) *The Thirty-seconds in the figures* ♬ *are not to be treated as grace-notes, but instead must be played with a firm pressure.*

Copyright G. Schirmer. 1882.

sotto voce

p

f

cresc.

sf

ff

pp

con forza

ten.

riten.

Ped.

B. (S.S.) **Meno mosso.** M.M. ♩=94.

con anima

f

riten.

dolciss.

Ped. Ped. Ped.

ben legato

cresc.

riten.

a tempo

Ped.

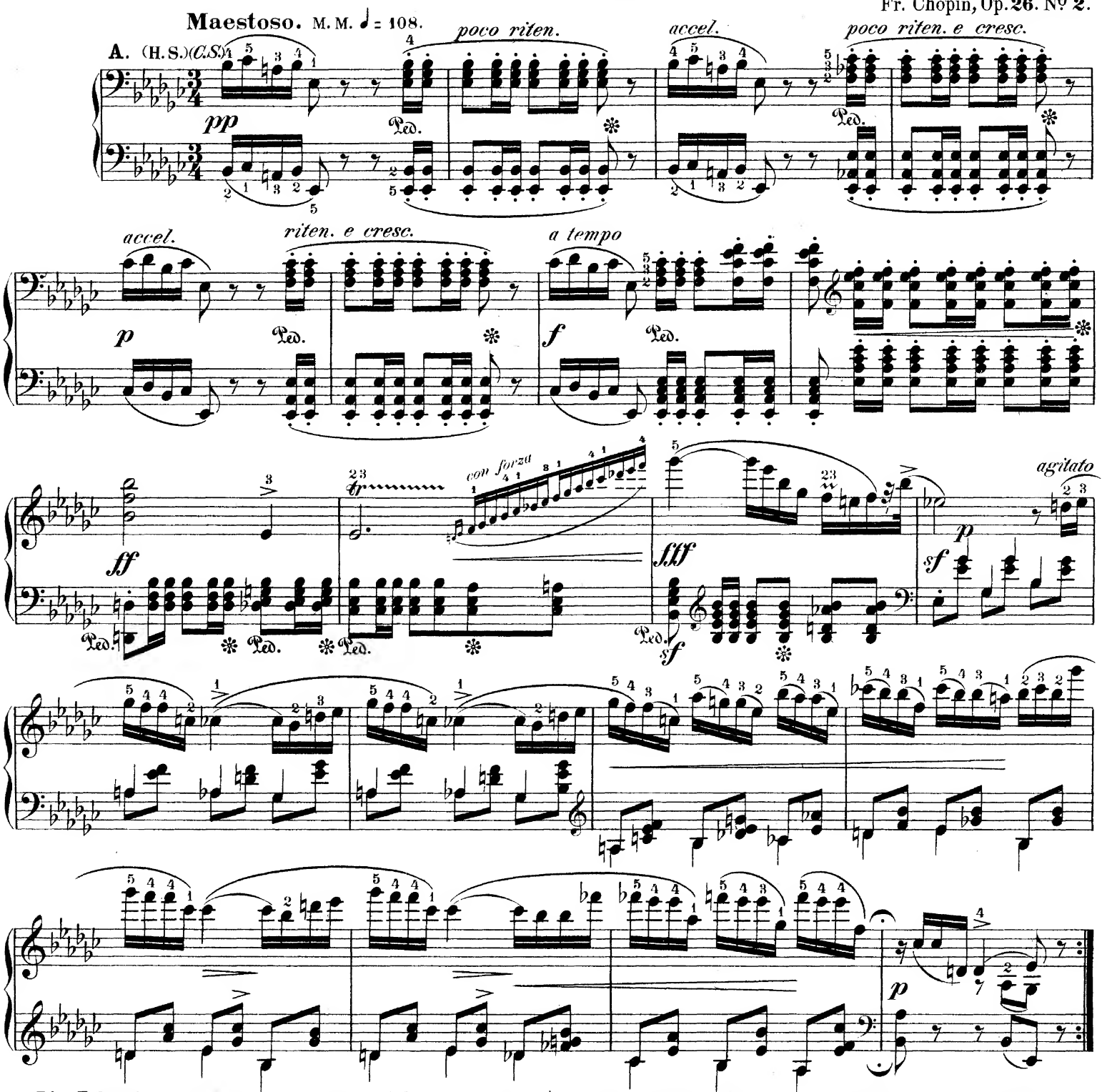
f

Ped. Ped. Ped.

Ped. Ped.

Polonaise.

(Th. Kullak.)
Fr. Chopin, Op. **26**. Nº **2**.



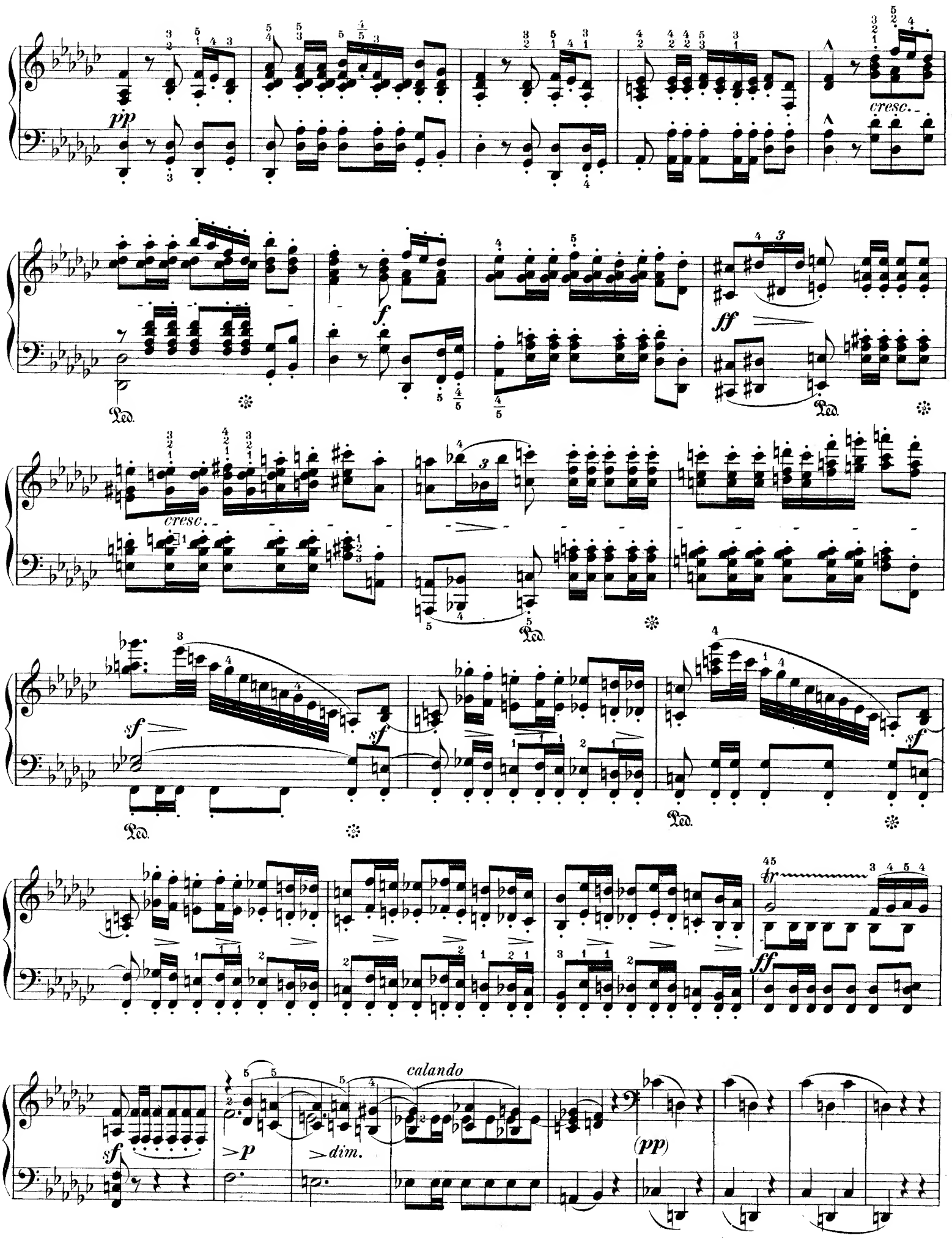
Die Polonaise ist gleich der vorigen J. Dessauer gewidmet, und besteht aus Hauptsatz **A** und Seitensatz **B**. Der Seelenzustand, den der 1. Theil des Hauptsatzes schildert, ist schwer zu beschreiben. Auf Phrasen, die im finstern Grolle ausgestossenen Fragen gleichen, folgen stürmische, bis zur höchsten Leidenschaftlichkeit sich gipfelnde, die erst in einem kurzen Schlusse gleichsam vor Ermattung hinsterben. Der Anfang des 2. Theiles scheint einen Moment den Seelenkampf zu beschwichtigen, er klingt wie vorüberziehende Militär-(Cavallerie-) musik, und ist streng taktisch zu halten. Aber der Moment ist nur flüchtig und hindert nicht, die frühere Zerrissenheit und Leidenschaftlichkeit von Neuem zur Geltung zu bringen. Ruhe und Frieden gewährt allein der Seitensatz, der gleichfalls wie Militärmusik klingt. Ihm folgt die Wiederholung des Hauptsatzes.

Diesen Andeutungen hat der Vortrag sich anzubequemen. Die ruhigen Stellen ausgenommen, kein gleichmässiges Tempo, kein strenger Takt.

The Polonaise, like the foregoing one, is dedicated to J. Dessauer, and consists of Chief Subject **A** *and Secondary Subject* **B**. *The state of mind portrayed in the 1st part of the Chief Subject, is hard to describe. After phrases which resemble questions ejaculated in gloomy rancour, follow stormy ones culminating in highest passionateness, which die out only as if from exhaustion, in a short ending. The beginning of the 2d part seems to silence for a moment the mental struggles; it sounds like military (cavalry) music passing by, and is to be kept strictly in time. But this is only a passing moment and does not hinder the previous disconnectedness and passionateness from resuming sway. Calm and peace are afforded by the Secondary Subject only, which also sounds like military music. It is followed by the repetition of the Chief Subject.*

The delivery should conform to these suggestions. Except in the quiet places, no uniform tempo, no strict time.

Copyright G. Schirmer 1882.


pp
cresc.
f
ff
Ped.
cresc.
sf
tr
ff
sf
p
dim.
calando
(pp)

poco riten. *accel.* *poco riten. e cresc.*

sotto voce

accel. *riten. e cresc.* *a tempo*

p *f*

con forza *agitato*

ff *fff* *sf* *p*

p

B. (S.S.) **Meno mosso.**

ten.

sotto voce

ten.

Ped. Ped.

sempre pp

Ped.

ton.

Ped. Ped.

ten.

Ped. Ped. Ped.

pp trem.

Adagio.

mancando

Ped.

Polonaise da capo senza repetizione sin'al e poi la Coda.

CODA.

accel. e stretto

riten. assai

lento

ff pp ppp

Ped. Ped.

VORBEMERKUNG

zu Op. 40. Nº 1.

Ein stolzes, schönes Tonstück, an Weber's Polacca in E-dur erinnernd, mit straffen, kühnen Rhythmen, nur Polonaise, ohne alle Romantik festlich dahinrauschend. Hauptsatz und Seitensatz sind gleichen Charakters, überall gleiches Tempo und strenger Takt!

Karasowski rechnet sie zur ersten seiner aufgestellten Polonaisengruppe: „die ein überwiegend martialisches Element mit prägnantem Rhythmus schildert.

INTRODUCTORY REMARK.

to Op. 40 Nº 1.

A proud, beautiful composition reminding one of Weber's Polacca in E-major, full of festal uproar withouth romanticism. Chief Subject and Secondary Subject are the same in character, everywhere the same tempo, and strict time.

Karasowski places it in the first of the polonaise-groups established by him: "which with pregnant rhythm depict a preponderantly martial element."

VORBEMERKUNG

zu Op. 40. Nº 2.

Der erste Theil des Hauptsatzes ist würdevoll mit schwermüthiger Noblesse, streng im Takte auszuführen. Der zweite Theil ist lebhafter. Das Tempo verträgt sogar (von I–II) Steigerung *(accelerando)*, sinkt dann (von II ab), und kehrt bei III in das alte Niveau des ersten Theiles zurück.

Der erste Theil des Seitensatzes ist freundlich graziös, ausdrucksvoll, von schönen interessanten Modulationen durchwebt, (IV–V) die discret und feinfühlig zu behandeln sind. Der zweite Theil des Seitensatzes ist wie der des Hauptsatzes lebhafter; besonders muss die bei VI beginnende Passage der linken Hand sich zur Geltung bringen, und mit grosser Präcision gespielt werden. Nach dem Seitensatze wiederholt sich mit kleinen Variationen der erste Theil des Hauptsatzes.

a). Wenn ein und derselbe Accord (Ton) mehrere Mal aufeinander folgt, und diese Folge gebunden *(legato)* ausgeführt werden soll, so beachte man die Regel, dass die Taste nicht ganz bis an die Oberfläche wieder emporsteigen, sondern schon vorher niedergedrückt werden muss (Druckspiel).

INTRODUCTORY REMARK.

to Op. 40 Nº 2.

The first part of the Chief Subject is to be executed with dignity, melancholy nobility, and strictly in time. The second part is more animated. The tempo will even bear (I to II) increasing (accelerando); it then sinks (from II on,) and returns at III to the old level of the first part.

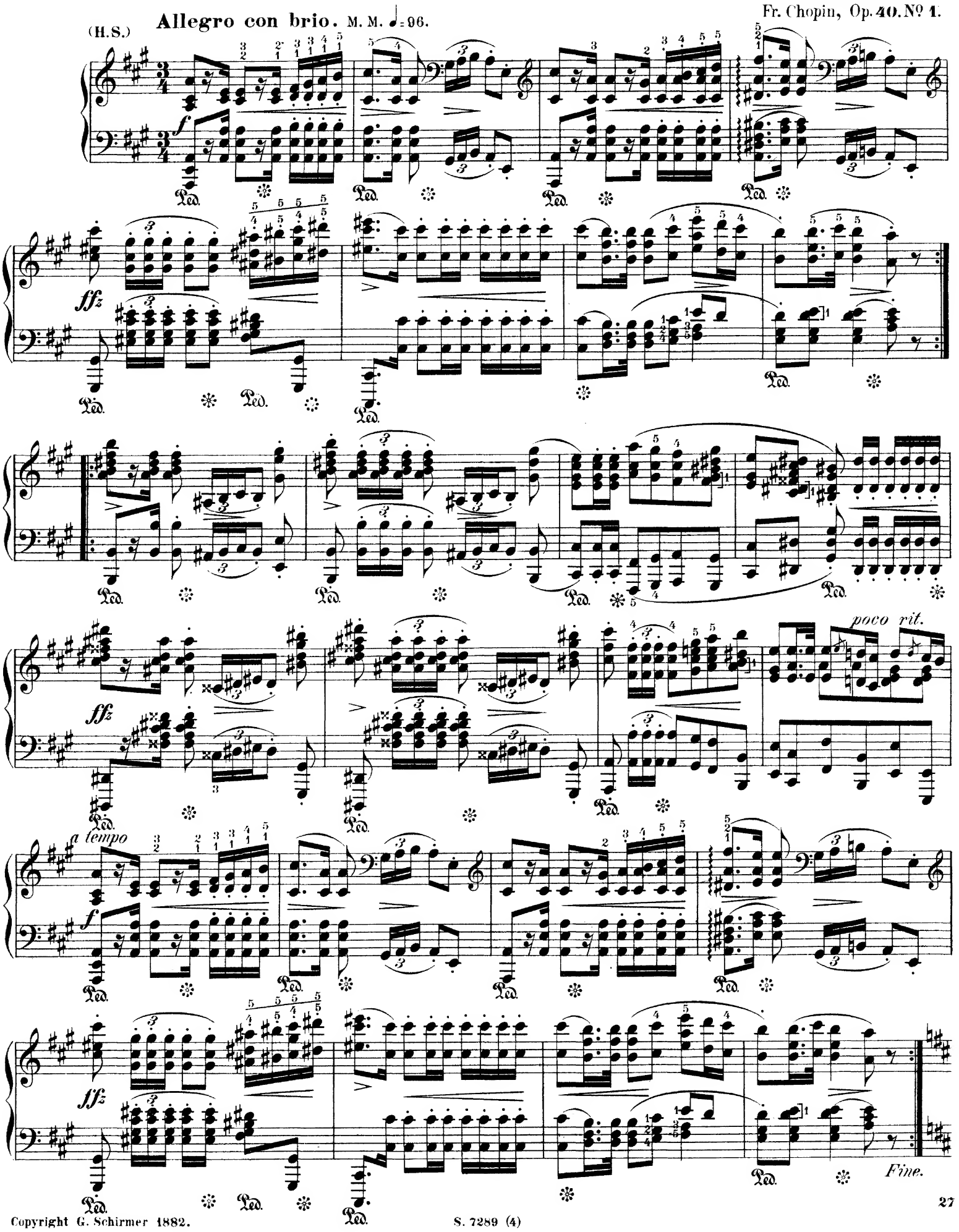
The first part of the Secondary Subject is genial, graceful, expressive, interwoven with beautiful and interesting modulations (IV–V), which should be treated discreetly and with delicacy of feeling. The second part of the Secondary Subject, like that of the Chief Subject, is more animated; the left hand passage especially, beginning at VI, must be emphasized, and played with great precision. After the Secondary Subject, the first part of the Chief Subject repeats with little variations.

a) *When one and the same chord (or tone) repeats several times in succession, and this succession is to be executed* **legato**, *observe the Rule that the key should not rise again quite to the surface, but be pressed down again beforehand. (Pressure-playing).*

S. 7289 (4) (5)

Polonaise.

(Th. Kullak.)
Fr. Chopin, Op. 40. № 1.



Copyright G. Schirmer 1882.

(S.S.) *energico*

ff

fff

mf

cresc.

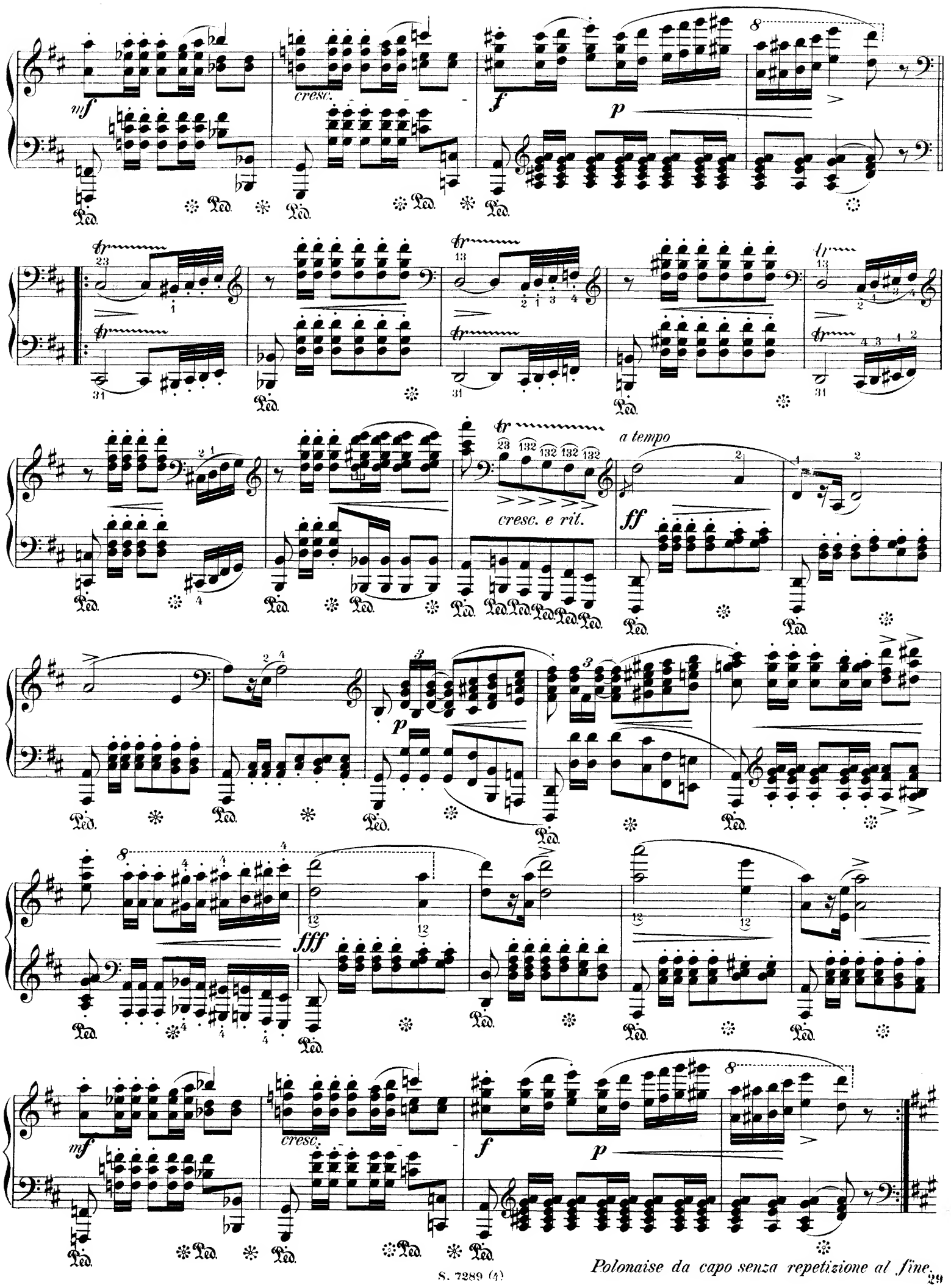
f

p

ff

ff

S. 7289 (4)



Polonaise da capo senza repetizione al fine.

Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. 40. No 2.

(H. S.) **Allegro maestoso.** M.M. ♩= 84.

p *sotto voce*

cresc.

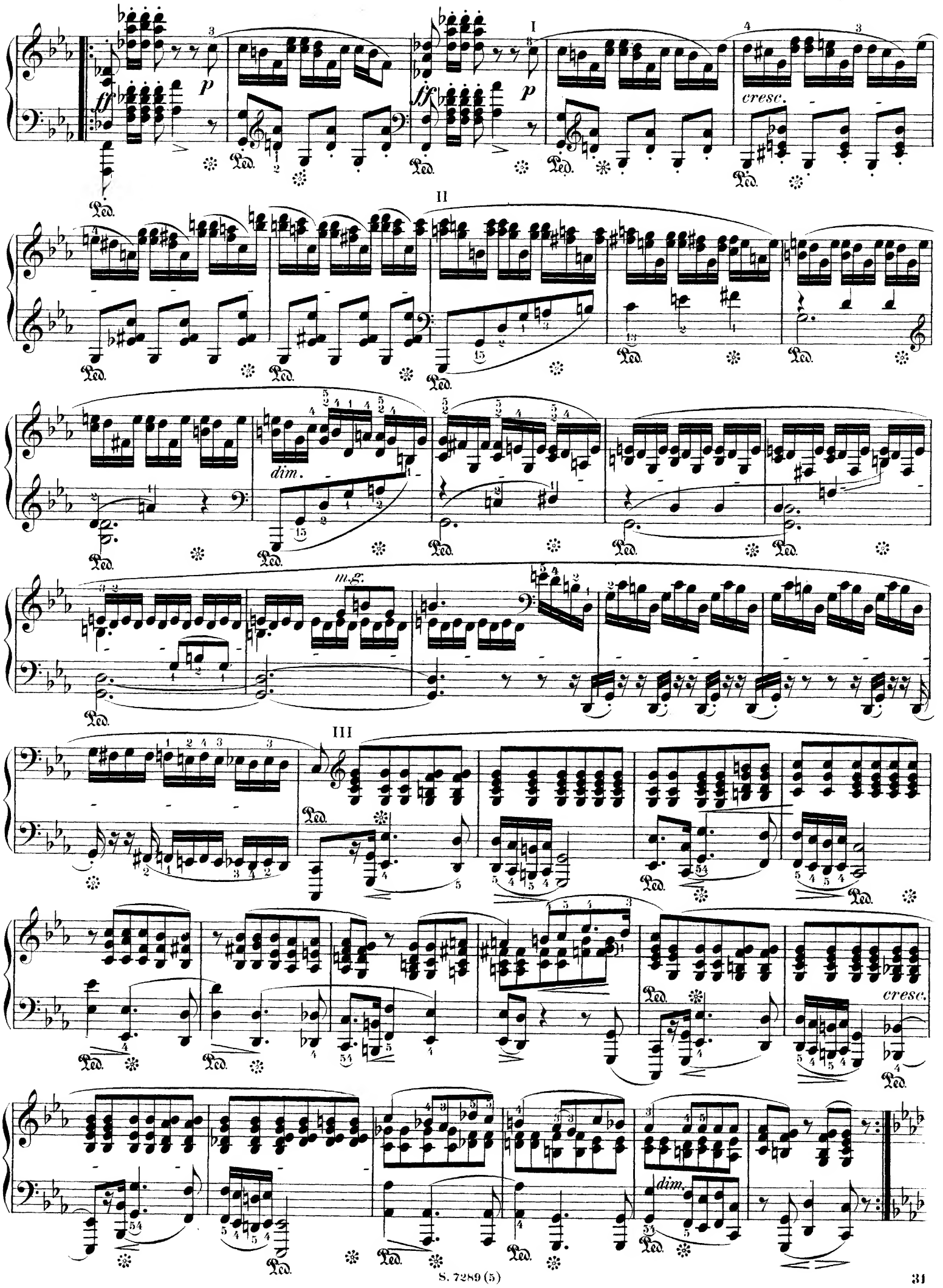
dim.

f

cresc.

dim.

Copyright G. Schirmer 1882.


I
II
III
ff
p
cresc.
dim.
m.g.

(S.S.) IV

espress.

pp

dim.

V

ff *p*

VI

ff *p*

dim.

slentando

espress.

pp

cresc.

ff

Il basso marcato

cresc.

ff

fff

VORBEMERKUNG

zu Op. 44.

Eine der grossartigsten Compositionen Chopin's, jedenfalls seine bedeutendste Polonaise. Meister Liszt sagt darüber:

„Das Hauptmotiv (Hauptsatz I) ist von düsterer Haltung, gleich der Stunde vor dem nahenden Orkane. Das Ohr glaubt den Ausbruch wilder Erbitterung eines allen Elementen gebotenen Trotzes zu vernehmen. Plötzlich lässt die Wiederkehr eines Grundtones im Beginne des Taktes, (H.S. II) gleichsam wiederholte Kanonenschüsse erschallen, gleich dem Getöse einer fern ertönenden lebhaften Schlacht. Im Verfolg dieser Wiederkehr des Grundtones entwickeln sich Takt für Takt ungewohnte Accorde. Nichts Analoges kennen wir von dem grössten Componisten, was dem durch diese Stelle bewirkten Eindrucke sich zur Seite stellen liesse!"

Eben diese Passage aber wird plötzlich unterbrochen von einer ländlichen Scene, von einer Mazurka ländlichen Styles, die aber, weit entfernt die Erinnerung des anfänglich packenden, tief unglückseligen Gefühles zu verwischen, durch ihren bittern ironischen Contrast die peinlichen Gefühle des Zuhörers dergestalt erhöht, dass er sich fast erleichtert fühlt bei der Rückkehr des Hauptsatzes.

Wie ein Traum endigt diese Improvisation ohne einen anderen Schluss, als einen schwermüthig zitternden Tonschall, der die Seele unter der Herrschaft eines einzigen gewaltigen Eindrucks gefangen hält.

INTRODUCTORY REMARK.

to Op. 44.

One of the grandest of Chopin's compositions, at all events his most important Polonaise. Liszt, the master, says of it:

"The Chief-motive (Chief Subject I) is gloomy in color, like the hour before an approaching hurricane. The ear seems to perceive the outburst of wild embitterment of a bidding defiance of all the elements. Suddenly the recurrence of a fundamental tone at the beginning of the measure (Chief Subject II) causes, as it were, repeated cannon-shots to reverberate, like the explosions of a fierce battle in the distance. In the course of this recurrence of the fundamental tone unusual chords are unfolded from measure to measure. We know nothing analogous even of the greatest composers, which could be placed by the side of the effect produced by this place."

Precisely this passage, however, is suddenly interrupted by a rural scene, by a Mazurka in rural style, but which, far from effacing the recollection of the stirring, deeply-unhappy emotion of the beginning, through its bitterly ironical contrast so enhances the painful feeling of the hearer that the return of the Chief Subject brings almost a feeling of relief.

This improvisation ends like a dream, without any other close than a melancholy trembling reverberation of sound which holds the soul captive under the mastery of a single powerful impression.

Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. 44.

M. M. ♩ = 100.

p

cresc.

H. S. I.

ff

f

Ped. ✻

Copyright G. Schirmer 1882.

sostenuto

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

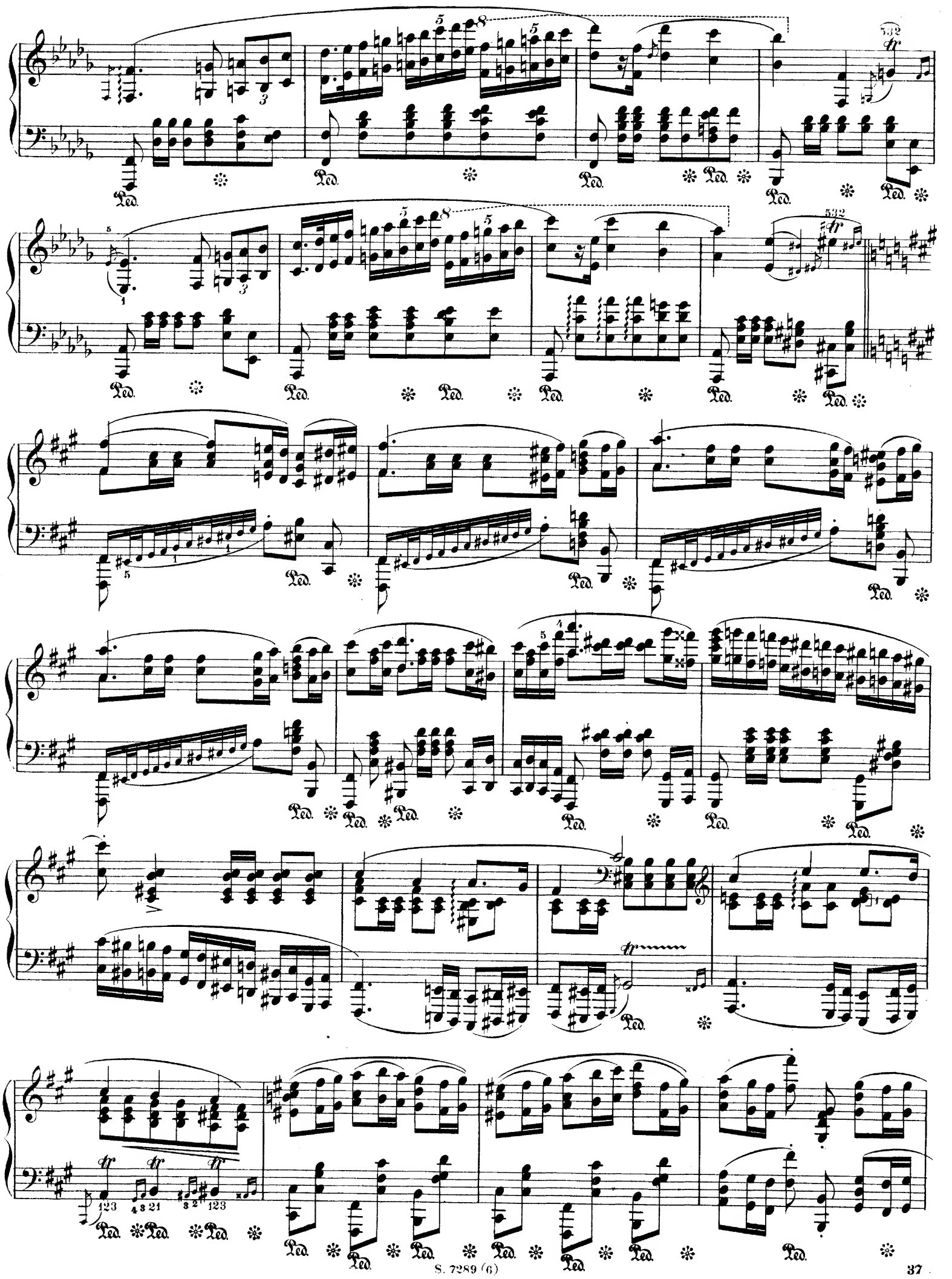
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

S. 7289 (6)



H.S. II

poco a poco dim.

pp

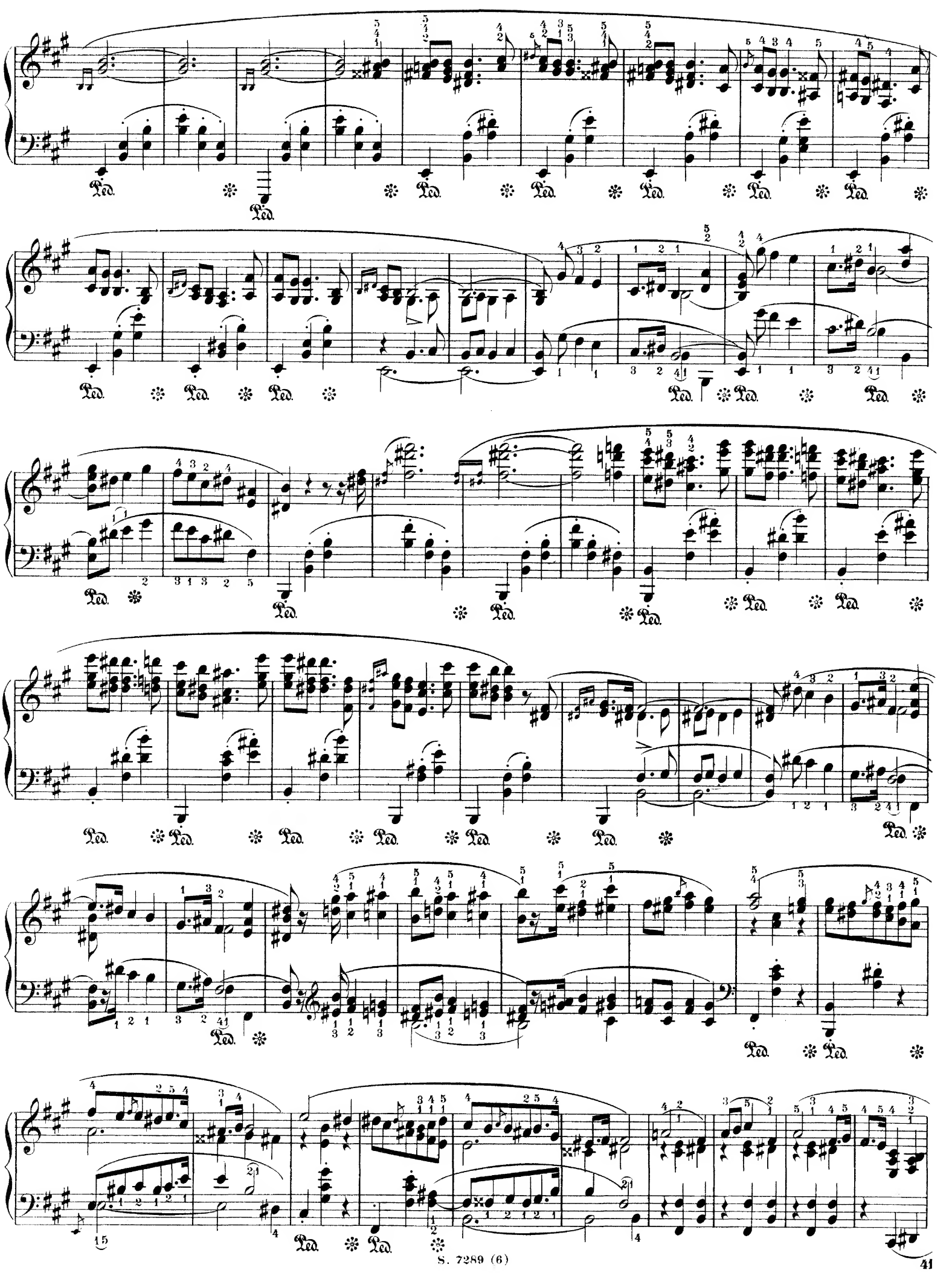
rallent.

(S.S.)

Doppio movimento.

Tempo di Mazourka.

sotto voce



ff

p

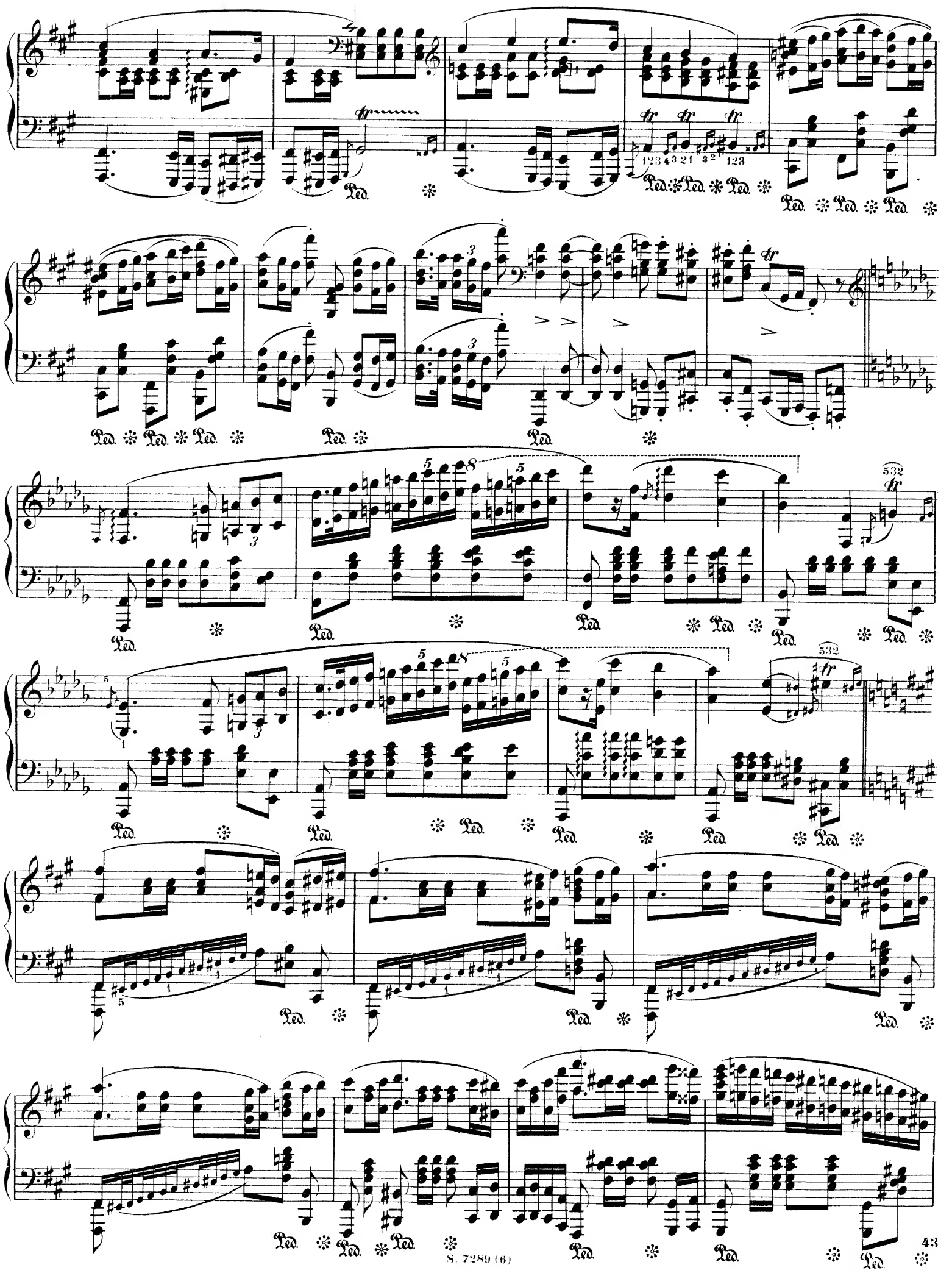
Tempo I.

cresc.

ff

f

S. 7289 (6)



stretto

cresc.

riten.

ff

dim.

pp

ff

S. 7289(6)

VORBEMERKUNG

zu Op. 53.

Ein äusserst brillantes Clavierstück im Charakter Weber's Polacca in E dur, energisch, orchestral und mit höchster Bravour auszuführen! Nach einigen sich stets steigernden Phrasen beginnt der Hauptsatz bei **A** und lässt sich in 4 Abtheilungen I. II. III. IV. gliedern; der Seitensatz **B** nur in drei I. II. III. Die letzte leitet in die Wiederholung des Hauptsatzes I; eine feurige Coda schliesst das Ganze.

Die Polonaise ist nach Chopin's Rückkehr von der Insel Majorka im Jahre 1840 componirt. Karasowski erwähnt nebenbei: „Nach der eben erst überstandenen Krankheit liess Chopin's ruhelose Fantasie ihn längere Zeit nicht zum Schlaf kommen. Als er eines Nachts in seinem Zimmer das soeben vollendete Werk am Clavier ausführte, schien es ihm plötzlich, als ob die Thüren sich öffneten, u. durch dieselben eine grosse Schaar polnischer Ritter und Edelfrauen in alterthümlichen Costümen hereintraten und an ihm vorbeidefilirten. Diese Vision erfüllte ihn mit solcher Angst, dass er aus dem Zimmer entfloh und die ganze Nacht nicht mehr in seine Wohnung zurückzukehren wagte. In der That erinnert der Seitensatz (**B**) in E-dur an eine herannahende Reiterschaar, welche über eine vom Mondstrahl beleuchtete Ebene dahinbraust.

INTRODUCTORY REMARK.

to Op. 53.

An extremely brilliant pianoforte-piece in the character of Weber's Polacca in E-major, energetic, orchestral, and to be executed with the highest bravura. After some continually rising phrases, at **A** *the Chief Subject begins, and is separable into four divisions, I II III IV; the Secondary Subject* **B** *into but three, I II III. The last division leads to the repetition of the Chief Subject I; a fiery Coda concludes the whole.*

The Polonaise was composed after Chopin's return from the Isle of Majorca in the year 1840. Karasowski relates in this connection, that "Upon recovering from his illness, Chopin's restless fancy would not for a long time let him sleep. As one night in his room he was executing at the pianoforte the just completed work, it seemed to him suddenly as if the doors opened and through them a great troop of Polish knights and noble ladies entered in ancient costume and filed past him. This vision filled him with such anxiety, that he fled from the room and during the whole night did not venture to return to his apartments." Indeed, the Secondary Subject does remind one of an approaching cavalry troop which rushes past over a plain illumined by moonbeams.

Polonaise.

Th. Kullak.

Fr. Chopin, Op. **53**.

Maestoso. (M.M. ♩ = 104.)

sf *p* *p*

Ped. ✻

sf *p*

Ped. ✻ Ped.

sf *p* *cresc.*

Ped. ✻ Ped. ✻ Ped. ✻

a)

f *cresc.*

Ped. Ped.

A. (H.S.) *(C.S.)* I.

(♩ = 92)

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻ Ped. ✻

a) für kleine Hände.
for small hands.

Copyright G. Schirmer 1882.

cresc.

ff

II

III *sostenuto*

S. 7289 (7)

cresc.

ff

IV

m.g.

B. (S.S.)

I

ff

sf

pp

sotto voce

staccato

poco *a* *poco*

cresc.

f

cresc.

a)

1.

ff

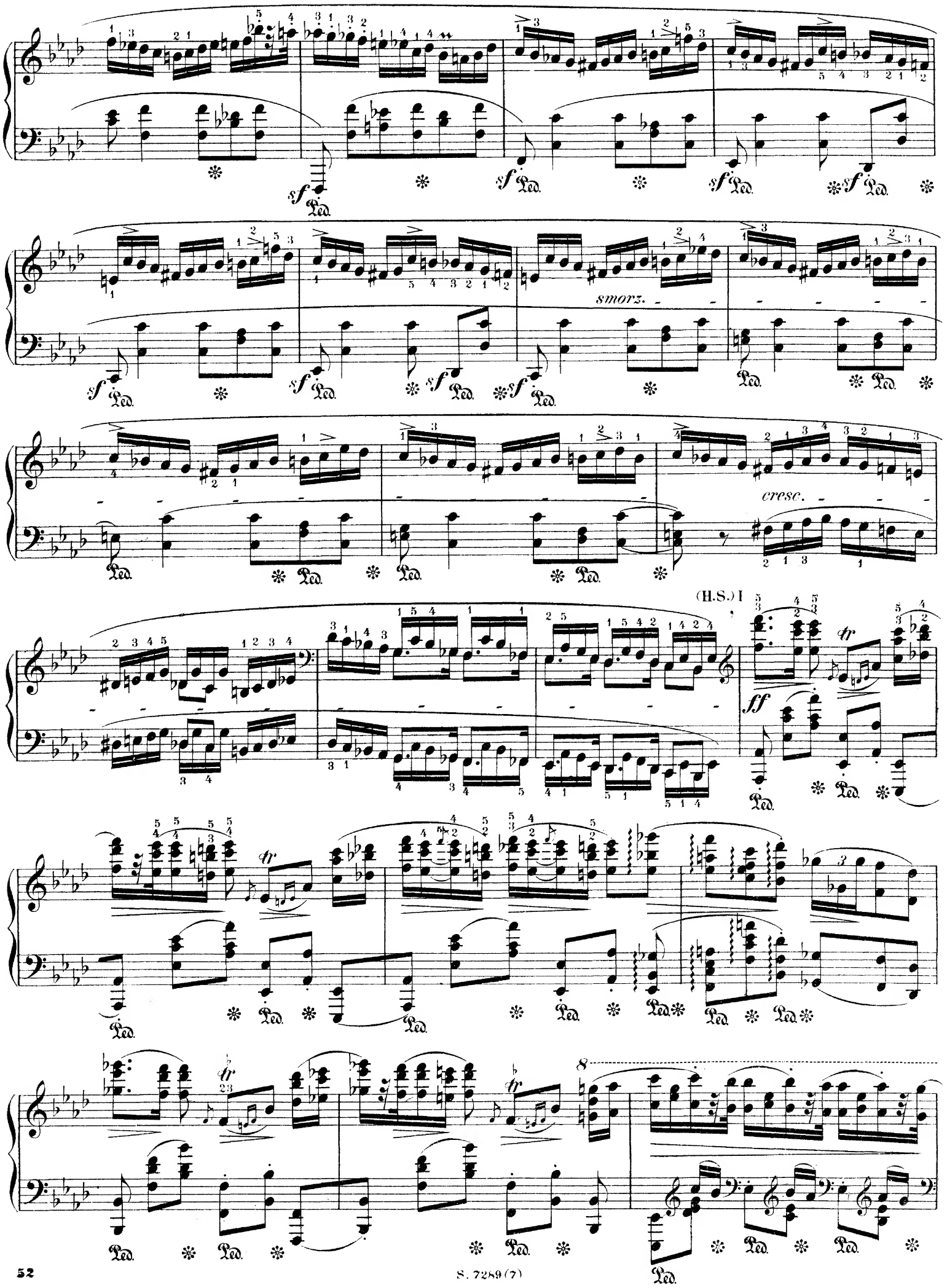
a) Die Octaven sind von hier ab *legato* auszuführen, man erreicht dadurch grössere Klangfülle.

a) *From here on, execute the octaves legato, as greater sonority is thus attained.*

2.

II

III


smorz.
cresc.
(H.S.) I
ff

Poco più mosso.

Coda.

sempre f

ff

pesante

sff

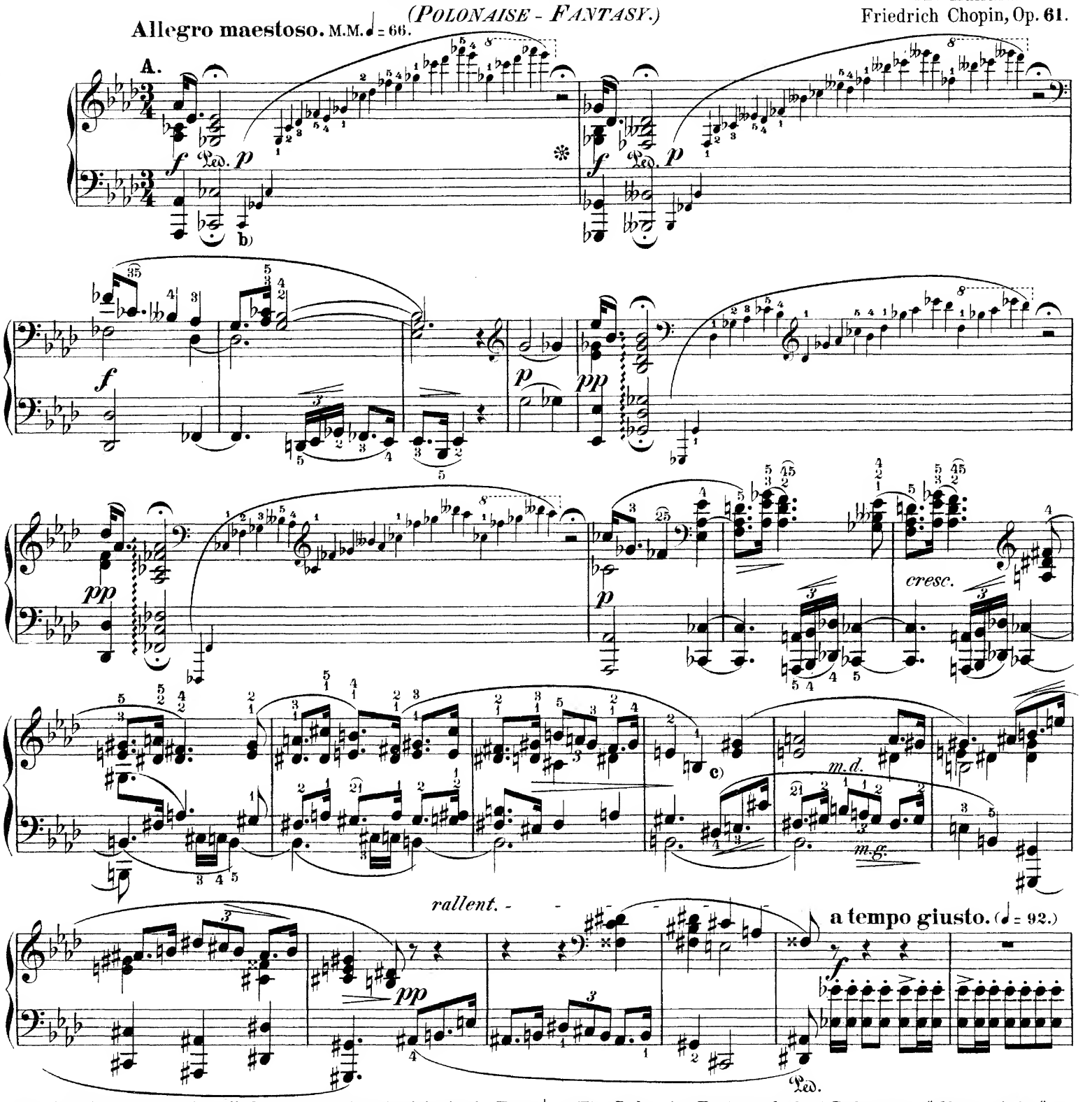
a) Polonaise - Fantaisie.

(POLONAISE - FANTASY.)

(Th. Kullak.)

Friedrich Chopin, Op. **61**.

Allegro maestoso. M.M. ♩ = 66.



a) Die Polonaise-Fantaisie, die letzte Polonaise Chopin's, ist in Form und Inhalt ein wunderlich geartetes, ganz eigenthümliches Werk. Auf kürzere Phrasen, die kleinen Monologen, eingestreuten Cadenzen, improvisirten Praeludien gleichen, folgen Perioden, Zwischensätze ganz im Polonaisen-Tempo und Charakter. Aber nichts bleibt stabil und entwickelt sich organisch; es ist als wenn eine erregte Stimmung, ein wunderbarer Seelenprozess den Componisten gedrängt hätte, immer von einem Tongebilde zu einem andern, neuen überzugehen. Momentane Ruhe und Frieden gewährt dem Zuhörer nur der schöne innig ausdrucksvolle Seitensatz in H-dur (F) mit seinem gleichmässig auf und ab wogenden Basse. (vergl. op. 22. Andante spianato) Dann folgen wieder abgerissene Phrasen wie zu Anfang, darauf ein Polonaisenfragment — ein leidenschaftlich sich steigernder Zwischensatz, der zu einem triumphirenden Hymnus hinleitet (K), dessen Thema dem Hauptsatze B entlehnt ist.

b) Langsam aufsteigend und leise verhallend.

c) Die Nachahmung der rechten Hand ist bemerkbar zu machen.

a) *The Polonaise-Fantasy, the last Polonaise of Chopin, is in form and contents a strangely shaped, quite peculiar work. After shorter phrases, which are like little monologues, interspersed cadenzas, improvised preludes, etc., follow periods and interludes quite in Polonaise-tempo and character. But nothing remains stable and develops organically; it is as if an excited mood, a wonderful soul-process had constantly driven the composer on from one tone-picture to another new one. Momentary repose and peace are afforded the hearer only by the beautiful, fervid, expressive Secondary Subject in B-major (F), with its evenly rising and falling base (compare Op. 22 Andante Spianato). Then follow anew detached phrases as at the beginning, then a Polonaise-fragment, — an interlude climaxing passionately, which leads to a triumphal hymn (K), whose theme is taken from the Chief Subject B.*

b) *Ascending slowly and softly dying away.*

c) *Make the imitation of the right hand perceptible.*

Copyright G. Schirmer. 1882.

B. (H.S.)

mezza voce

cresc.

f

cresc.

rit.

e dim.

a tempo

p

cresc.

C. (Zw. S.)

cresc.

sf p cresc.

poco riten. a tempo

fp

D.

p

cresc.

agitato

f

E.

dolce

dim.

f

ff

S. 7289 (8)

dim.

p

dim.

e rallent.

F. (S.S.) *più lento*

Il canto espressivo

pp

sempre sosten. *p e legato*

sempre p

dim.

pp

ten.

a tempo

p

cresc.

p

poco a poco cresc.

sf

pp

sf—*p*

dim.

G. (A)

pp

f

H.

pp

rall.

I. (Zw. S.)

poco a poco cresc.

(poco a poco string.)

cresc.

f cresc.

K.

ff

Ped.

sf

sempre ff

acceler.

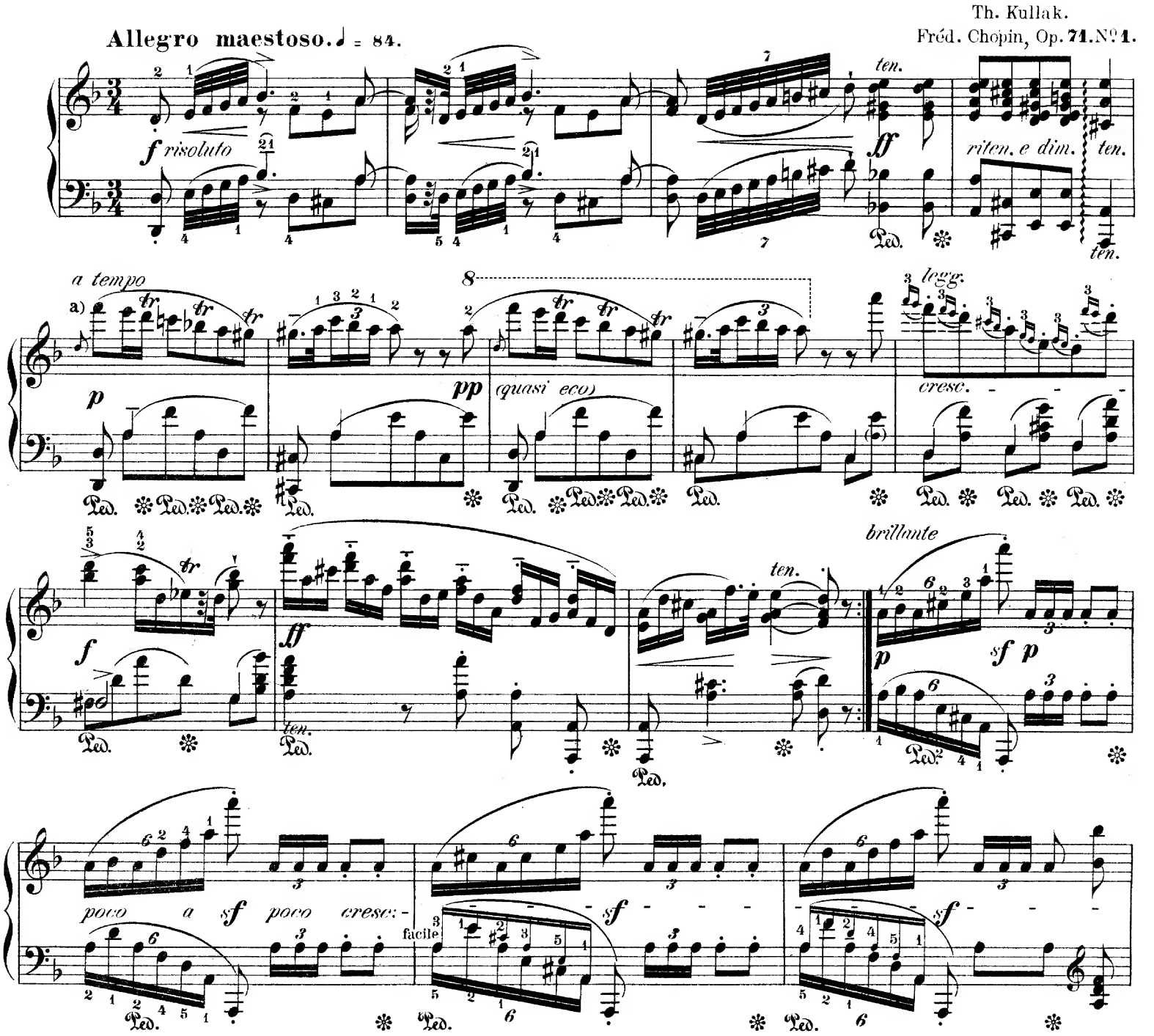
dim.

ritenuto

S. 7259 (8)

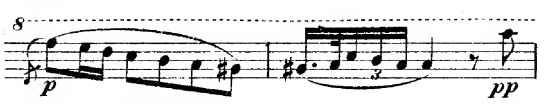
Polonaise.

Th. Kullak.
Fréd. Chopin, Op. 71. N° 1.



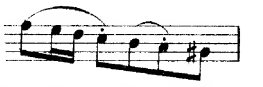
a) Nach meiner Ansicht ist der verzierungslose Kern des ersten und zweiten Taktes:

a) *In my opinion the unembellished kernel of the first and second measures:*



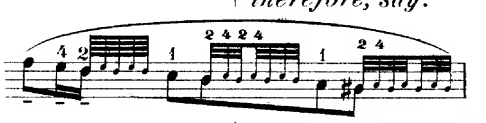
vollständig *legato*, und nicht:

is completely legato, and not:



Nimmt man die verzierenden Triller (*tr*) hinzu, so sind diese nicht in der kurzen Form eines Schnellers oder Pralltrillers auszuführen, sondern vielmehr dem vollen Werthe der **Hauptnote** entsprechend, also etwa:

If the trills (tr) be added, they must not be executed in the short form of the beat or transient shake (∾), but rather conformably to the full value of the chief note; therefore, say:



Die Hauptnoten sind dabei durch leichten Ausdruck bemerklich zu machen, die Triller mit grösster Leichtigkeit auszuführen.

In doing this, the chief notes are to be made perceptible by means of a slight pressure, and the trills executed with the greatest lightness.

64 Copyright G. Schirmer 1882.

8

f *sempre* *f*

Ped. Ped. Ped. Ped. Ped.

8

p

Ped. Ped. Ped. Ped.

f *fz*

ten.

Ped.

f *pp* *legatiss.*

Ped.

rit. *a tempo*

8

p *pp* *(quasi eco)*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

legg. *cresc.*

ten.

f

ff

ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Fine

pp *con grazia* *sf*

p

sf *mf*

cresc. *f* *dim.* *p* *ten.*

più p *ten.*

8 8

sempre legato

S.7289 (9).

poco a

poco cresc.

f

ff

ten.

sf

pp

con grazia

sf

p

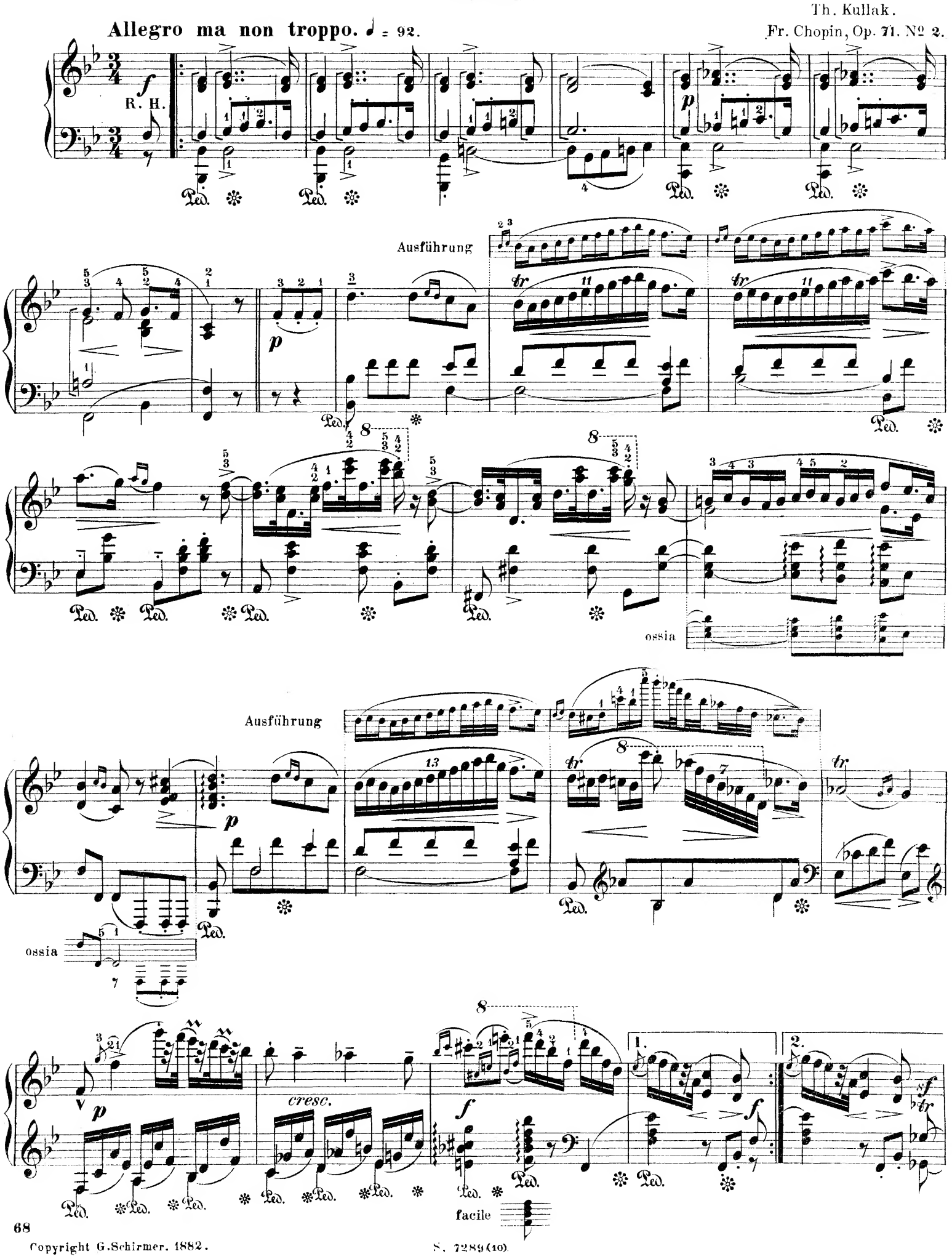
sf

ten.

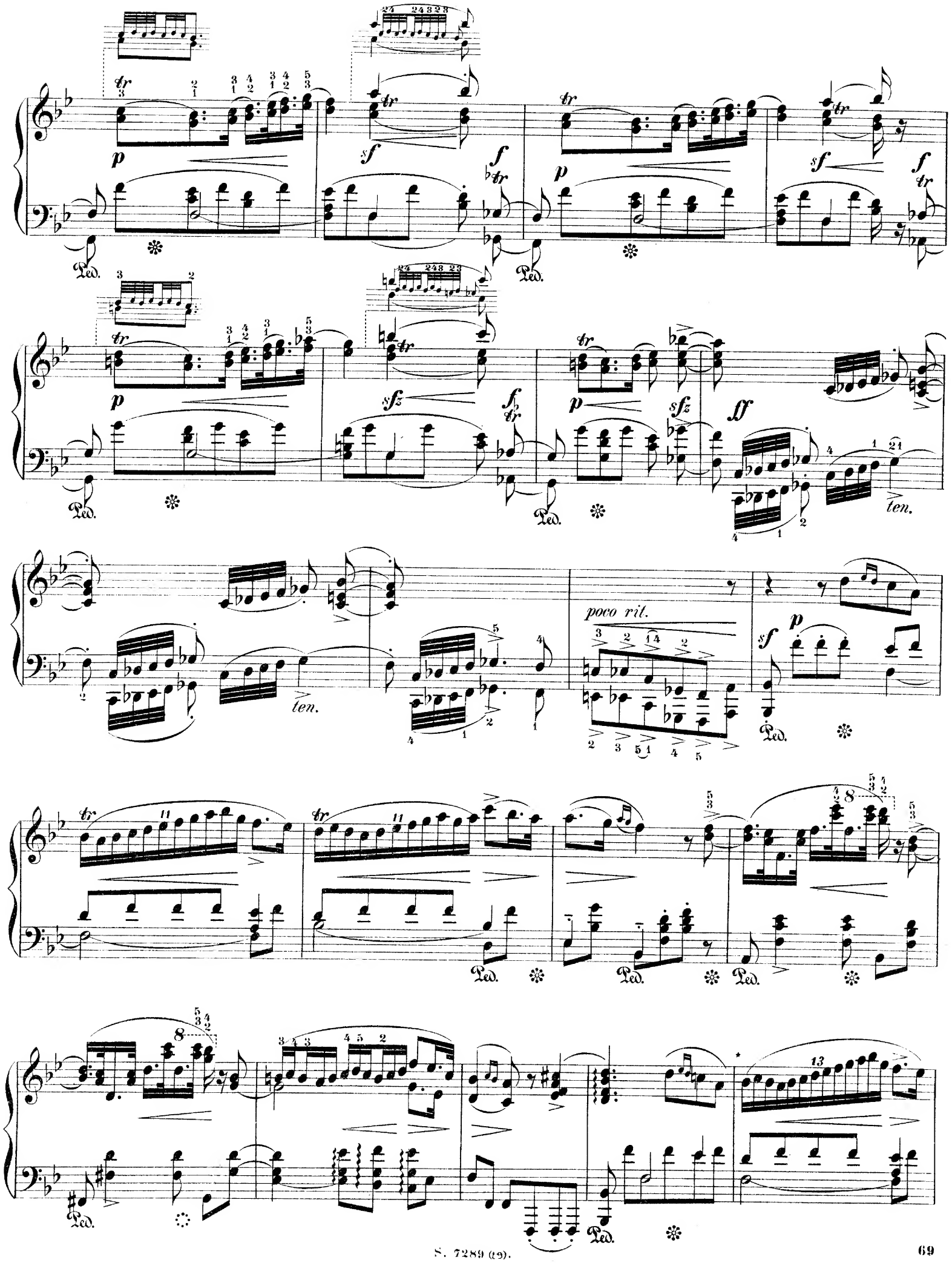
Da Capo senza repetizione sin' al Fine.

Polonaise.

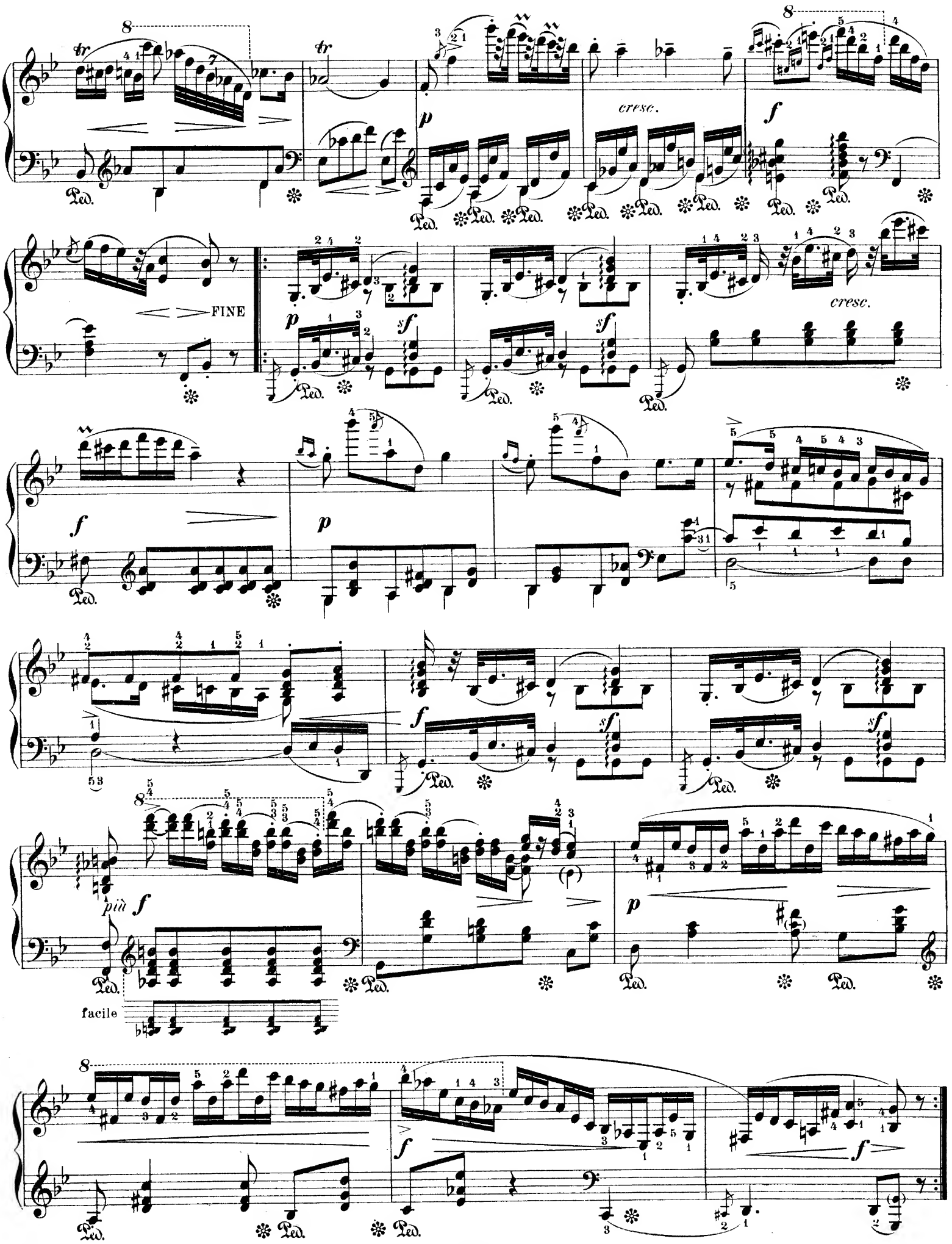
Th. Kullak.
Fr. Chopin, Op. 71. № 2.

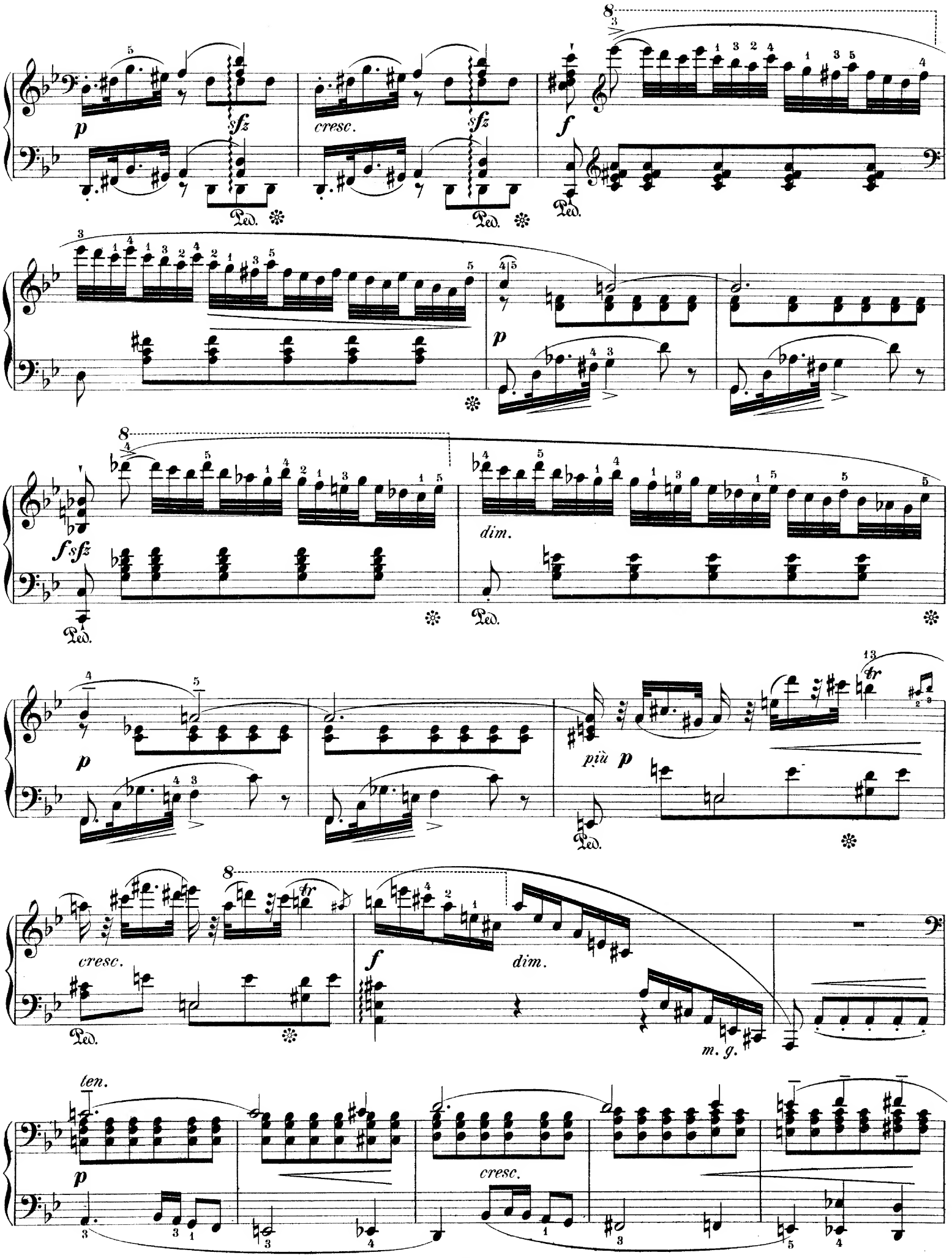


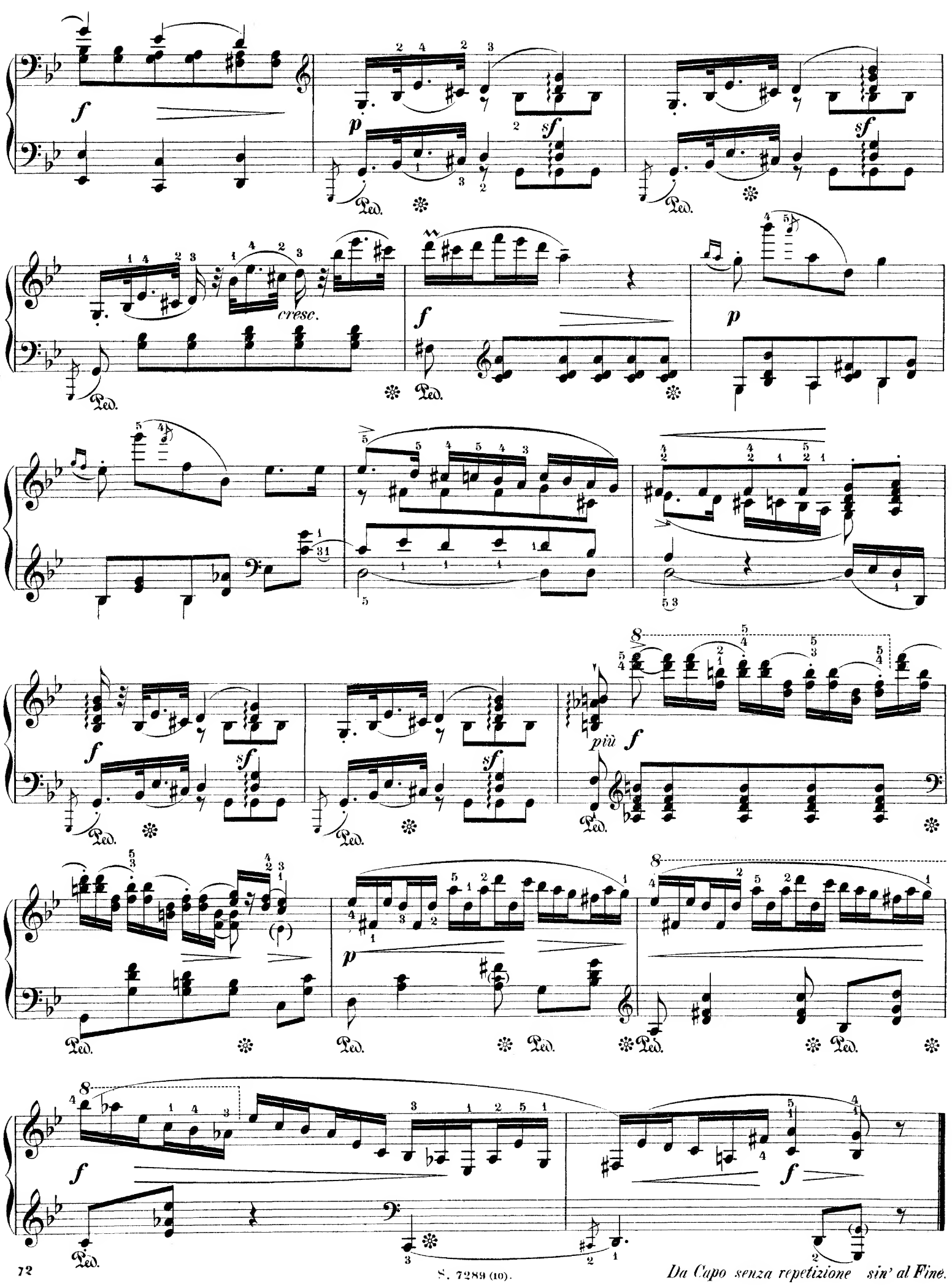
Copyright G. Schirmer. 1882.



tr
p
sf
f
sfz
ff
ten.
poco rit.
Ped.


cresc.
FINE
cresc.
più f
facile


p
sfz
cresc.
sfz
f
Ped.
p
f sfz
dim.
p
più p
cresc.
f
dim.
m. g.
ten.
p
cresc.



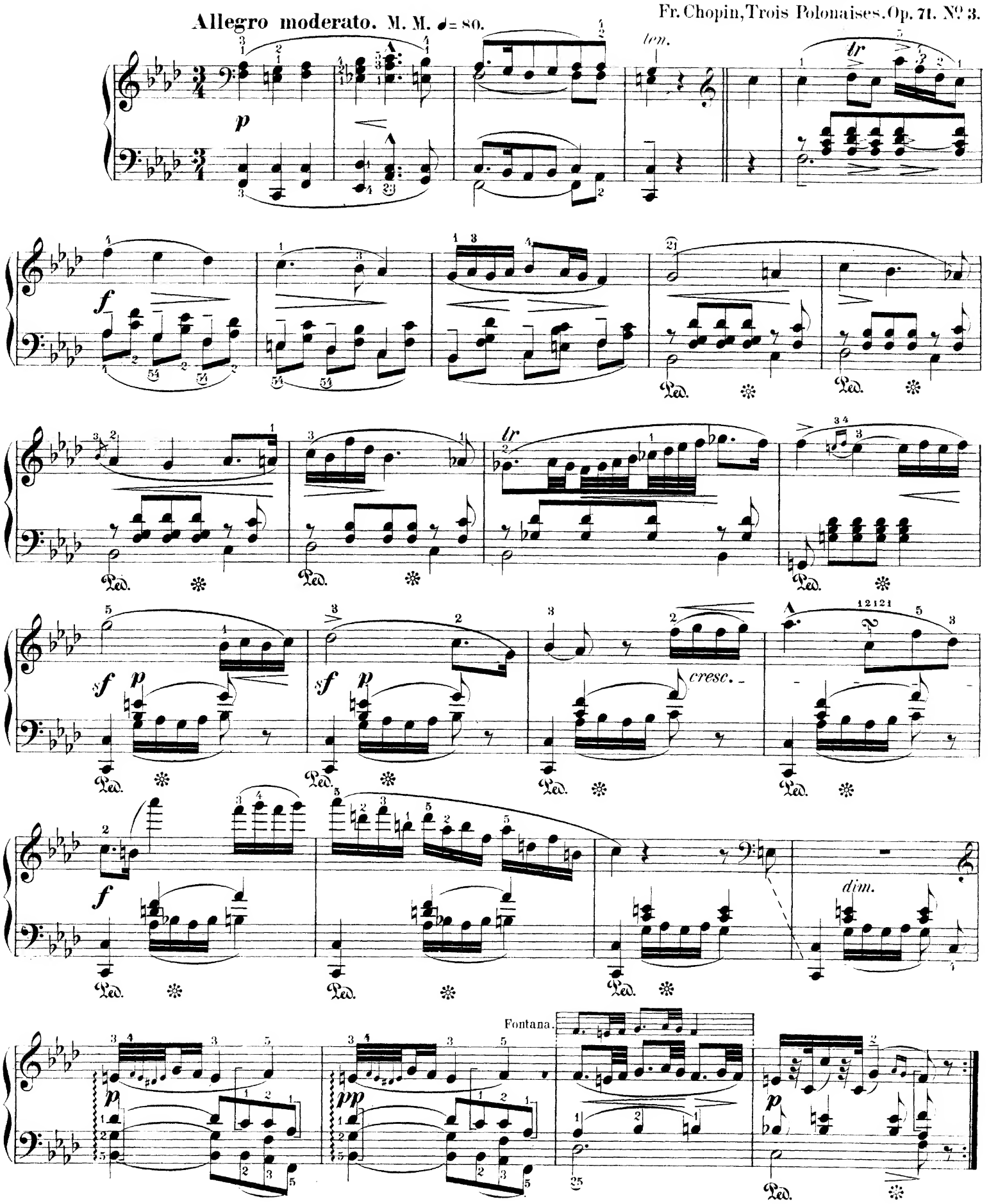
Da Capo senza repetizione sin' al Fine.

Polonaise.

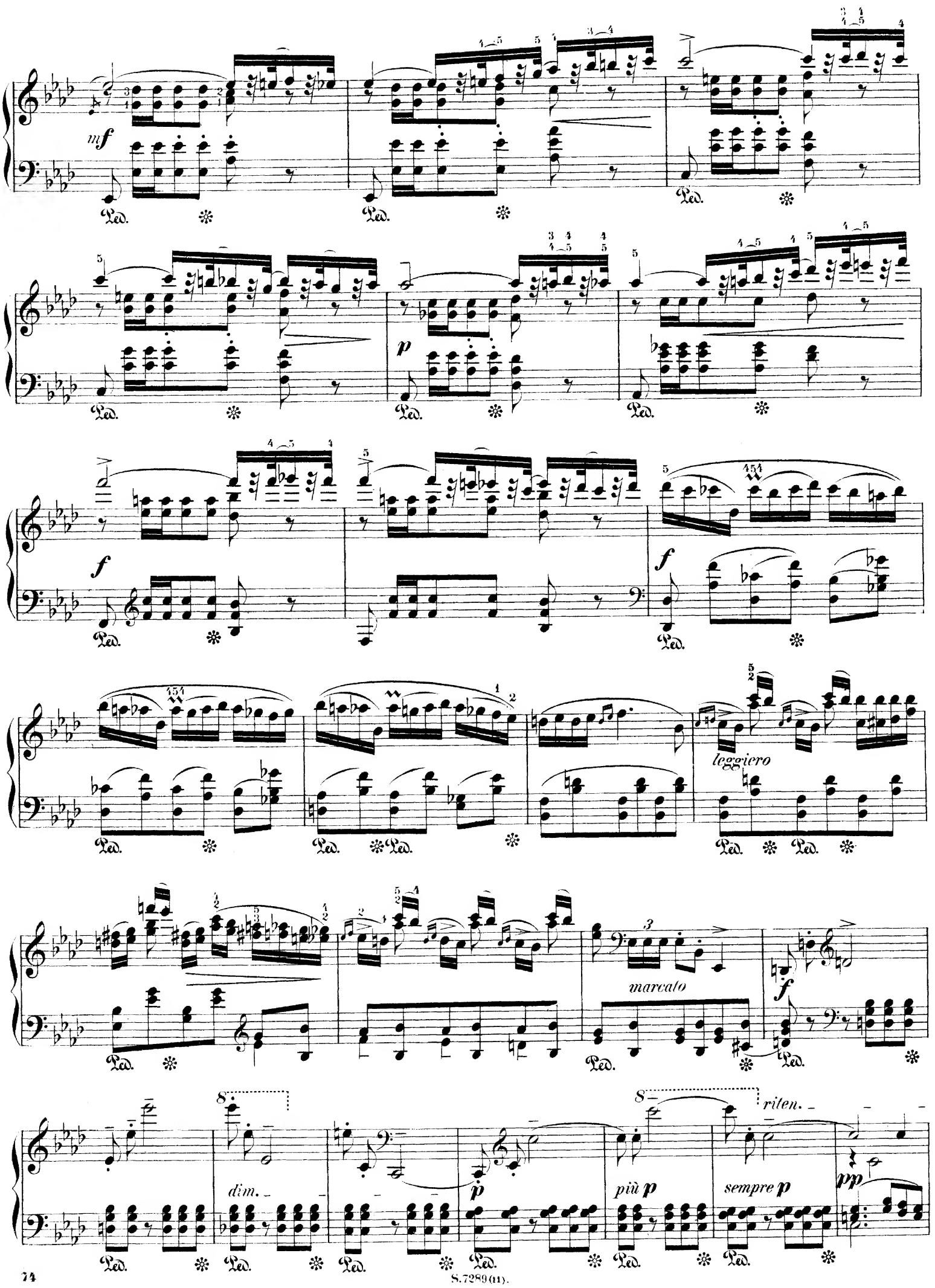
(Th. Kullak.)

Fr. Chopin, Trois Polonaises. Op. 71. N° 3.

Allegro moderato. M. M. ♩= 80.



Copyright G. Schirmer 1882.



S.7289(11).

a tempo

tr

p

f

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

tr

sf *p*

Ped. ✻ Ped. ✻ Ped. ✻

sf *p*

cresc.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim.

Ped. ✻

p

Ped. ✻ *Fine.*

p

espress.

Ped. Ped. Ped.

1. 2.

p

f

dim.

Ped. Ped. Ped. Ped. Ped.

poco rit.

p espress.

Ped. Ped. Ped. Ped. Ped.

D. C. senza replica sin' al Fine.

S.7289 (11).

Polonaise.

Th. Kullak.

Fr. Chopin, Op. posthum.

Moderato. M. M. ♩ = 96.

f

p dolce con grazia

tr

p

f

dimin.

sec.

rubato

a tempo

grazioso

espress.

p

Copyright G. Schirmer 1882.

p dolce

tr

p

f

dimin.

sec.

rubato

Fine.

Trio.

f *energico*

tr

f

energico

sempre dimin. e calando

dolce graziosamente

f

sf

dim.

p *energico*

energico

sempre dimin.e calando

Polonaise da capo al Fine.